MARVEL
Age
128
Exclusive
HUNT FOR MAGNETO
playing card!
APPROVED BY THE COMICS CODE AUTHORITY
SEPTEMBER 1993
$1.00 US $1.25 CAN 80p UK
Peter David on Epic
The FF movie

MARVEL Age

Tom DeFalco
Editor in Chief
Mark Gruenwald
Senior Executive Editor
Carl Potts
Executive Editor, Marvel/Epic
Bob Budiansky
Executive Editor, Special Projects
Steve Saffel
Editor
Jon-Peter Kelly
Editorial Assistant
Joe Caponsacco
Jim Hoston
Designers
Mark Texeira
Cover Artist/Wolverine
Marti Wilkerson
Cover Photographer/Style
Renée Witterstaetter
MARVEL AGE Colorist

Craig Anderson
Joe Andreani
Richard Ashford
Karl Bollers
Tom Brevoort
Lynaire Brust
Joey Cavalieri
Bobbie Chase
Hector Collazo
Chris Cooper
Kelly Corvese
Dan Cuddy
Don Daley
Tom Daning
Eric Fein
James Felder
Danny Fingeroth
Shelly Fisch
Jaye Gardner
Suzanne Gaffney
Pat Garrahy
Glenn Greenberg
Bob Harras
Consulting Editors

Glenn Herdling
Marie Javins
Michael Kraiger
Mike Lackey
Spencer Lamm
John Lewandowski
Carlos Lopez
Marc McLaurin
Hildy Mesnik
Matthew Morra
Sarra Mossoff
Mindy Newell
Fabian Nicieza
Lisa Patrick
Lia Pelosi
Mark Powers
Michael Rockwitz
Evan Skolnick
Kevin Somers
Mort Todd
Rob Tokar
Tim Tuohy
David Wohl
Nel Yomtov

John Romita
Art Director
Steve Geiger
Managing Art Director

Scott Koblish
Kris Renkewitz
Wild Bill Wylie
The Raiders

Joe Kaufman
Book Designer
Virginia Romita
Traffic/Production Manager
Dawn Geiger
Assistant Production Manager/Designer
Dan Carr
Maria Parwulski
Typesetters
Jack Abel
Flo Steinberg
Proofreaders

Cindy Emmert
Designer
Paul Becton
Color Corrections

George Roussos
Cover Colorist

Steve Alexandrov
Ericka T. Moran
Johnny Greene
Kevin Tinsley
Cover Coordinators

Rob Carosella
Jesus Gonzalez
Camera Technicians

Darren Auck
Jon Babcock
Susan Crespi
Loretta Krol

Ed Lazellari
Davide Sharpe
Letterers

John Bligh
Steve Bunche
Sergio Cariello
Jim Hoston

Jerry Kalinowski
Edward Murr
Thomas Velasquez
Mechanical Artists

Millie Shuriff
Accounting

Judy Sottile
MIS Manager
Kevin Wiechmann
Mac Coordinator

Christopher Ebel
Freddie Mendez
Manufacturing Wombats

Dahlia Aponte
Christine Aurillia
Bernadette Ayala
Heide Balaban
Al Bensew
Mark Bernardo
Dan Buckley
Paul Curtis
Melisa Danon
Patricia Dazzo

Joe Kaufman
Jim Krueger
Josie McCain
Tony Matias
Mary "Mac" McPherran
Pam Rutt
Stu Schwartzberg
Phil Sheehy
Marti Silber
Jeff Simons

Alison Gill
Holly Joyner
Barry Kaplan

Christine Slusarz
Sam Springle
Friendly Assistance

Jackie Aguila
Karen Corbo
Carol Platt
Rights and Permissions
Matt Ragone
Director of Sales/Direct Market
Skip Dietz
Direct Sales Manager/Co-op Publications
Craig Kunaschk
Direct Sales Manager/Distributor Liaison
Kevin Tang
Unconny Catalog Editor
Terry Hernon
Assistant Manager/Copywriter
Seth Deitchman
Assitant Co-Op Manager
Georgiana White
Customer Service
L. Dean Rohlfing
National Field Representative Coordinator
Dan Lewis
Texas Field Representative
Andrea Goldberg
Mid-West Field Representative

Mike Martin
West Coast Field Representative
Jim Sokolowski
Director of Specialty Sales
Bob Kerekes
Manager of Business Development
Laurie Stecky
Assistant Marketing Manager Newsstand Sales
Scott Donigian
Distribution Representative On the Northern Road
Craig McWilliams
Distribution Representative On the Southern Road
Sven Larsen
Marketing Manager
Jim Brennan
Advertising and Promotions Director
Gary Guzzo
Publicity Manager
Tammy Brown
Advertising Manager
Heide Balaban
Dana Morehead
Mariano Nicieza
Advertising Art Directors
Ralph Macchio
Dapper Senior Editor

EDITORIAL

"May you live in interesting times."

For some cultures, it's a curse. For others, it's their favored way of life. For comics fans it's reality today. As we've been known to note, "change" is the way of the comics world, and in this complex microcosm, it doesn't just involve comic books.

At one point in time, the four-color pulp mags that you read, folded up, stuck in your back pocket, and traded with your friends formed the totality of the comic book universe. There were a few offshoots — movie serials with *Captain America*, *Blackhawk*, and *Captain Marvel*, Spy Smasher decoder rings, Sentinels of Liberty, and the like. But the comic book world was pretty much. . .well. . .comic books.

Today the comic book fan has an incredible entertainment pool into which he or she can dive: trading cards, major motion pictures, role playing games, stylish clothing, video games — if it's an entertainment arena, comic book heroes are a part of it, and that part is growing each and every day.

It only makes sense. There are few, if any, media that have the inherent creative and imaginative potential of comics. We portray special effects that would cost a fortune in the movies and television, we create storylines so complex that only the soaps come anywhere close, and we offer characters more vivid than anyone else can offer, day in and day out, 52 weeks a year.

Part of the **MARVEL AGE** mission is to bring you the backstage look at the many facets of today's growing and evolving Marvel Comics, and in doing so, to bring you an inside perspective on the comic book world as a whole. Our first love is the comics — after all, they are the source of all of this unbridled energy — but as the times become more interesting, we have to stay in step.

As with this issue's articles on clothing style, the *Fantastic Four* motion picture, and the X-Men at Pizza Hut, we'll always bring you a detailed and, often, unique point of view on the latest developments. There are a lot of talented people working on projects like these, and they deserve a time in the spotlight for their tireless and creative efforts. Each of these articles covers relatively new ground for the comics field, so each becomes an experiment in its own right. We'll keep it up for as long as you're enjoying the results.

Are there other areas of the comics field you want to see covered? Let us know, and if we can deliver, we will.

But don't worry. We know our source material, and the foundation of **MARVEL AGE** will ever remain the comics.

— Steve Saffel

CONTENTS

UP FRONT 1 2 3
STAN'S SOAPBOX 4 5 6 7
WOLVERINE 8 9 10 11
TRIPPING FLIGHT FANTASTIC
EPICENTER 12 13 14 15 16 17
HOT SHEET
HEMBECK
STYLE REVOLUTION 18 19 20 21
FANTASTIC FOUR MOVIE 22 23
PIZZA HUT
CHECKLIST 24 25 26
ALEX SCHOMBURG 27 28 29 30 31 32
LETTERS/BOSSMEN

MARVEL AGE® Vol. 1, No. 128, September, 1993. (ISSN #6750-4367) Published by MARVEL COMICS, Terry Stewart, President; Stan Lee, Publisher; Michael Hobson, Group Vice President, Publishing. OFFICE OF PUBLICATION: 387 PARK AVENUE SOUTH, NEWYORK, N.Y. 10016. **SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y. AND AT ADDITIONAL MAILING OFFICES.** Published monthly.

Copyright © 1993 by Marvel Entertainment Group, Inc. All rights reserved.

Price $1.00 per copy in the U.S. and $1.25 in Canada. Subscription rate for 12 issues: $12.00 U.S.; $24.00 foreign and Canadian subscribers must add $8.00 for postage and GST. GST #R127032852. This periodical may not be sold except by authorized dealers and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. MARVEL AGE (including all MARVEL titles and prominent MARVEL characters featured in this issue and the distinctive likenesses thereof) is a trademark of MARVEL ENTERTAINMENT GROUP, INC. **POSTMASTER: SEND ADDRESS CHANGES TO MARVEL AGE, c/o MARVEL COMICS, 9TH FLOOR, 387 PARK AVENUE SOUTH, NEW YORK, N.Y. 10016.**

PRINTED IN USA.

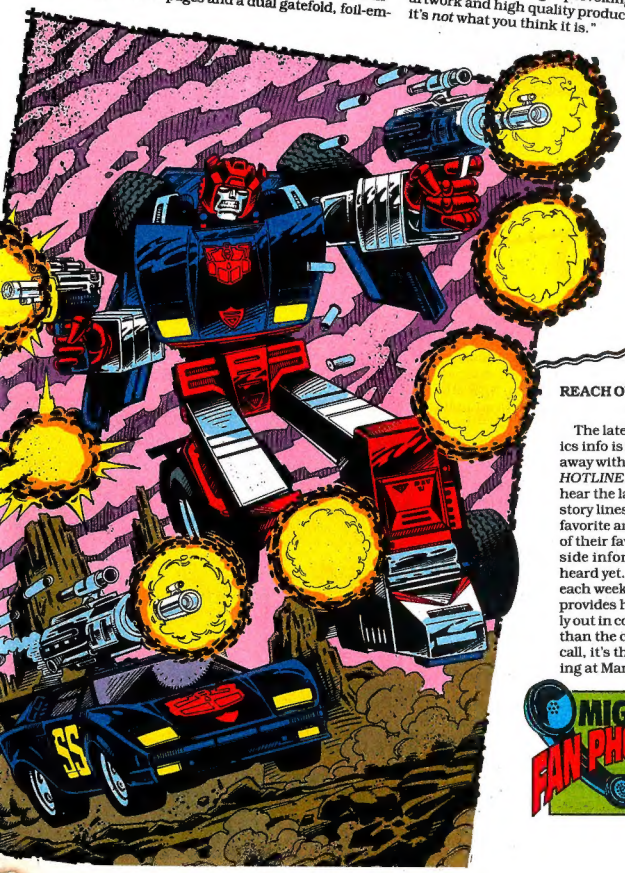
Up Front

THE TRANSFORMATION OF THE TRANSFORMERS

TRANSFORMERS: GENERATION 2 is everything you knew about the Transformers turned on its ear. The new ongoing monthly series, written by Simon Furman **(ALPHA FLIGHT, DEATH'S HEAD)** and penciled by Derek Yaniger **(WEB OF SPIDER-MAN)**, premieres in September with 48-pages and a dual gatefold, foil-embossed cover. It brings back redesigned versions of the original Transformers and chronicles their new adventures as never before — from a robotic perspective instead of a human one.

Stories in the original Transformers series were very "black and white" in the approach to good and evil. The Decepticons were "bad" because they tried to hurt people, and the Autobots were "good" because they helped people. "We never knew why the Decepticons did what they did," Editor Rob Tokar commented. "In this series we learn they only want to grow and evolve, as any species would. To them, the Autobots are traitors to their own kind. We also learn why the Autobots want to help mankind."

Hasbro, the toy company which owns the Transformers, is premiering a *Transformers: Generation 2* toy line and airing re-edited versions of the animated TV show to coincide with the comic's release. "Hasbro is giving us a lot of freedom to make this the best book possible," Tokar said. "We're trying to prove that a 'toy comic' can tell thought provoking stories with amazing artwork and high quality production values. Basically, it's *not* what you think it is."



MORE THAN MEETS THE EYE

REACH OUT AND TOUCH MARVEL: (516) 352-1212

The latest news and Marvel Comics info is now only a telephone call away with Marvel's new *FAN PHONE HOTLINE*. For 35 cents, fans can hear the latest news on upcoming story lines, interviews with their favorite artists and writers, updates of their favorite characters, and inside information no one else has heard yet. Changed every Friday, each week's recorded message also provides hot tips for what's currently out in comic shops. For little more than the cost of an ordinary phone call, it's the next best thing to working at Marvel.

MIGHTY MARVEL
FAN PHONE (516)352-1212
IT'S THE COST OF A REGULAR CALL FROM ANYWHERE IN THE UNITED STATES AND WON'T EXCEED 35 CENTS.

'TIS THE SEASON. . .

It's **MASTERWORKS** time again. Every Fall Marvel releases four MASTERWORKS; deluxe hard cover anthologies of the quintessential Marvel comics, and this year's $34.95 offerings contain some of the most sought after issues ever published.

In September, **MASTERWORKS #24** re-presents **UNCANNY X-MEN #111-120.** Written by Chris Claremont and penciled by John Byrne, these X-ceptional tales include the villainy of Magneto, Sauron, and Moses Magnum, and the first appearance of Alpha Flight.

MASTERWORKS #25, out in October, is what Editor Tom Brevoort calls a "desert island" edition. That's because if Tom was ever stranded on a desert island with only one book, this compilation of Stan Lee and Jack Kirby classics is the one he'd want. Re-presenting **FANTASTIC FOUR #41-50** and **ANNUAL #3,** it features the return of the Frightful Four, the introduction of the Inhumans, the wedding of Reed Richards and Sue Storm and, of course, the legendary "Galactus Trilogy" with the very first appearances of Galactus and the Silver Surfer.

November is "Thor" month as **MASTERWORKS #26** collects **JOURNEY INTO MYSTERY #101-110.** These tales courtesy of Stan Lee and Jack Kirby spotlight villains which remain Thor's deadliest to this day: Zarrko the Tomorrow Man, the Enchantress and the Executioner, Cobra, Mr. Hyde and, to cap it off, Magneto and the Brotherhood of Evil Mutants. The X-Men make a cameo.

To help celebrate the Avengers 30th Anniversary, **MASTERWORKS #27** (in December) re-presents **AVENGERS #21-30** by Stan Lee and Don Heck, with contributions by John Romita and Wally Wood and covers by Jack Kirby. In this volume Captain America, the Scarlet Witch, Quicksilver, Goliath, and the Wasp take on Dr. Doom, Kang, Attuma, the Collector , Power Man, the Swordsman, and the Black Widow.

WORD

THE BEST COMIC YOU EVER *HEARD*

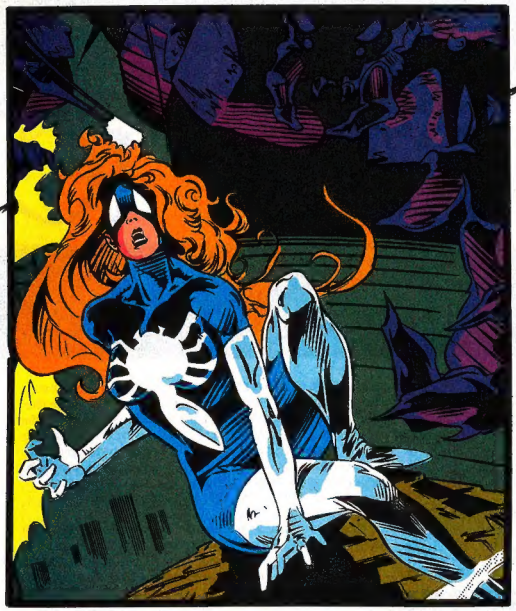
BREAK THE CHAIN may be the most talked about comic of the year. This new book by critically acclaimed writer/artist Kyle Baker *(Why I Hate Saturn,* **NEW MUTANTS,** *The Shadow)* comes polybagged with an audio casette of rap music recorded by **KRS-1** to follow the story and to be played while the reader is immersed in the comic. Drawn by Baker and co-written with KRS-1 and famed Rolling Stones record producer Marshall Chess, the glossy-paper *(a'la* **VENOM)** fall release is to be the first in a series of quarterly shipping *interactive* books that will address the problems facing inner city kids.

The cassette is interactive because the music is specially written to be the "soundtrack" for the book. Whenever rapper **KRS-1** says "word," it is the signal for readers to turn the page as they read along. In addition, he has contributed three new songs to the project, *Break the Chain, So Much Greater and Who Am I?* Because of it's unique synthesis of art and music, **BREAK THE CHAIN** will be sold nationally in major music stores as well as comic shops, making it much more accessable to it's target audience.

"BREAK THE CHAIN is about empowerment," explained Editor Mort Todd. "It's designed to encourage kids to read books, take charge of their lives and give them a greater sense of self-worth." But is it fun? Said an exuberant Todd, "Oh, man, it's lots of fun! Excellent! Gang-busters! A beautiful piece of work! Everyone's gonna love it!"

WORD

I KNOW I'M GREATER THAN WHAT THEY'RE TELLIN' ME!
I KNOW I'M GREATER
SO MUCH GREATER
THAN THEY'RE TELLING ME!
WHEN YOU FREE YOUR MIND
IT'S A MATTER OF TIME
YOU MUST FREE YOUR
BODYDYDADY!



A.W.C.'S BRIGHTEST STAR SHINES ON HER OWN

The Avengers West Coast's most popular character, Spider Woman, steps out on her own in the new **SPIDER WOMAN** limited series premiering in September. Written by Roy Thomas (**CONAN, AVENGERS WEST COAST**) and penciled by John Czop (**PUNISHER**), the 4-issue, $1.75 book should be a hit with **A.W.C.** fans who voted in a letters page poll that Spider Woman was their favorite.

The series focuses on the origin of Spider Woman and source of her chemically induced powers. We learn that it's even more murky than originally revealed — Spider Woman's powers were actually part of a devious plot hatched by an enigmatic villain known only as the Manipulator, whose maniacal machinations somehow involved SW's own parents. The series also pits her against Death's Web, the army of arachnid-powered arch-fiends last seen in **AWC #84-86.**

Editor Nel Yomtov commented excitedly, "The limited series is sort of testing the waters — if fan response is good, who knows? Maybe there'll be a new Spider Woman ongoing series."

YOU'RE TYPICAL ALL-AMERICAN TEENAGE ZOMBIE

The only thing tougher than dealing with the pressures of being 16 years old is dealing with them when you're dead. **MORT THE DEAD TEENAGER** is a new 4-issue limited series written by Larry Hama (**WOLVERINE**) and penciled by Gary Hallgren (**CRAZY**) that chronicles the deeds of deceased teenager Mort Graves.

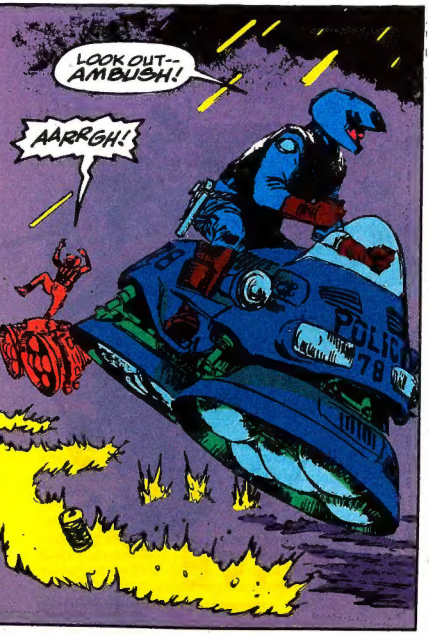
Premiering in October, the $1.25 series follows Mort's misadventures, from his decapitation behind the wheel of his father's prized Studebaker to his learning the ropes of the afterlife from his adolescent post-mortem guide Teen Death (the big guy's son). With Hell full of "politicians, lawyers and people who hang up on answering machines," and Heaven closed for repairs, Mort is forced to return home. So Mort's "life" consists of trying to get the knack of turning invisible (it's like holding back a belch), dealing with a father who still won't forgive him for totalling the car, and figuring out how to keep his severed head from constantly falling off.

– Matt Morra

TRIPPING THE FLIGHT FANTASTIC

"The definition of science fiction I heard years ago is where you take some sort of scientific concept, extrapolate or magnify it and figure out how it's going to affect society or an individual. To me, that is science fiction. Using that in broad terms, every comic book being produced could be considered science fiction. You could even extend it to the origin of Spider-Man. It's like a 1950s science-fiction movie origin."

With that attitude Carl Potts and his editorial staff have been developing series and concepts that will begin to come to fruition this fall when Epic launches a pair of SF-related titles: **PSYCHONAUTS**, and



STRANGE COMBAT TALES. Even though these two titles are neither related to each other, nor populate the same universe, they are being linked together for reader identification. According to Potts, given that Epic publishes such an eclectic variety of books that appeal to such a varied audience the line has run into some problems cross-promoting titles in the past. "We couldn't run ads for **GROO** and **HELLRAISER** in the same place," he joked.

Because this type of cross-pollination proved difficult for any individual title, Potts determined to begin launching "flights" of books that were similar in nature. "When we're coming out with new projects," Potts stated, "we try and put it out in a big group that is roughly the same genre. So it's easier to cross-promote that group as a unit, as well as individually. We're trying to launch the new science-fiction projects at a certain time. We launched all the action-adventure stuff which we call "Heavy Hitters" at about the same time. We have a bunch of horror stuff coming out in late September and all through October. We're just trying to be more logical in how we hit the marketplace with this material."

STRANGE COMBAT TALES

STRANGE COMBAT TALES, while not specifically science fiction in content, lies on the outskirts of Potts' definition of the genre. Series Editor Rob Tokar stated that *STRANGE COMBAT TALES* is — for the most part — tales of men and women in times of war encountering strange and unusual phenomena beyond their comprehension. He went on to point out that, "War is the most stressful thing anyone can come into; [it] is the highest hyper-tense situation there is." When an SF element is tossed into an already hyper-tense situation, suddenly the level of tension takes a quantum leap. "It's taking the extreme and making it even more so," he said.

Written by Rob Stofega and Aubrey Singer, penciled by Dave Matthews, and inked by Allen Nunis, **STRANGE COMBAT TALES** is a four-issue series that weaves together four independent stories that take place in four different time periods and locales. Tokar pointed out that the title is quite appropriate in this case, as one issue takes place during WWI, one during the Civil War, one in WWII, and the final story crosses between the Crusades and the present day. Each of the stories segues into the next via a *Quantum Leap*-like ending, except with *Quantum Leap* the character continues on and on. With **STRANGE COMBAT TALES**, it's a new set of characters that appear after each so-called leap. "At the end of the first one," Tokar stated, "the hero plummets off a flaming blimp, plunging into this river, but then

we cut, and it's a different river, a different person comes out, and it's Civil War time.

The series begins during WWI, with "March of the Dead," here a group of British soldiers enters a French town where the Germans have been routed. As the British walk among the corpses, the German dead get back up and kill the British. These zombies are apparently a new "weapon" from the German High Command, and have been animated via a voodoo houngan in the Germans' employment. He's raising their dead soldiers, and turning them into an invincible fighting force. In the second issue, entitled "The Rockets' Red Glare," a solitary UN soldier from the future is fighting aliens on Earth during the Civil War. The torque on this one is that the UN soldier who's been tossed into this war is a black, female Colonel.

The third, "Tigers by the Tail," deals with a squad of the World War II Aces, the Flying Tigers, who go up against a flight of mythical Chinese dragons. The fourth story is titled "The Midnight Crusade," and features a group of knights from the Crusades entering 1993.

PSYCHONAUTS

PSYCHONAUTS, a 48 page, square-bound, four issue series, is more of a typical SF story with environmental overtones. All the things that are coming to bear in our modern era — pollution, wars, and the like, have decimated the Earth, turning it into a vast, uninhabitable wasteland. The people of Earth decide to develop space cities as an alternate place to live. These cities are established throughout the cosmos, but after several generations, these places too, become hotbeds of political unrest. The same things that occurred on Earth, occur in these space cities. Now that these cities are on their last legs, the elders decide to send a squad back to Earth to determine if the planet has healed and if it's habitable.

The elders feel that, if Mother Nature has healed the ills of the world, then humanity will be able to return to the once-again green hills. A team is assembled that has various kinds of powers (telekinesis, teleportation, and other mental abilities — hence the series title, PSYCHONAUTS), and is sent on the journey. When they arrive on Earth, they discover that the planet has not yet healed itself. In fact the Earth has mutated into an even worse place then they had left. The Psychonauts' adventures take place while they travel the globe, wandering through what's left of the countries, of London, New York, and Japan.

They come across all forms of mutated horrors — genetic experiments gone awry — horrific blobs, dinosaurs, and other manner of creatures that now inhabit the Earth. The worst part of this appalling scenario is a sinister presence behind the whole situation. Apparently, an evil being from one of the space cities doesn't want the Earth rehabilitated because he's gaining complete control of the cities by political and mystic means, so he doesn't want the surviving population to leave the confines of the cities. Thus, he telepathically makes Earth appear worse than it really is, and populates Earth with creations of his own mind who lay waste to it.

What makes this series unusual is not so much its content, but the manner in which it has come together. According to Editor Nel Yomtov the series is being fully-scripted in England, drawn in Japan, and edited here in the U.S. "It's a project that came about three years ago," Yomtov stated. "The arrangement was that the artwork would be handled in Japan and we would do the scripting here in the west. Actually in England. A couple of different versions of the synopsis were worked on. Ultimately Alan Grant and a young fellow by the name of Tony Luke, both from England, got the writing assignment." Yomtov worked with Gene Pelc who represented the Japanese side of this international publishing equation. "I know Gene from way back. He located an art studio for us, and an artist named Motofumi Kobayashi," While Kobayashi's name might not be familiar on this side of the world, people who are familiar with Japanese comics can readily attest to his superstar status in that market.

...POLLUTION, WARS AND THE LIKE HAVE DECIMATED THE EARTH...

If the trans-continental nature of the series wasn't enough of a obstacle to overcome, there were the addi-

WAR IS THE MOST STRESSFUL THING THAT ANYONE CAN COME INTO

tional hurdles of cultural differences, the most obvious of which is that U.S. comics are naturally laid out horizontally, while Japanese are vertical in nature. This rather daunting difference was dealt with in a rather unique fashion. "Normally we would do the lettering on the art boards," Yomtov said, "but in this case, because they're going to be reprinting the very same artwork in Japan, we [lettered it] on an overlay." In this fashion, the original art was not touched, and thus the book was simply lettered in Japanese on a different overlay."

Yomtov was very enthusiastic about the project, stating that the Japanese proved to be very cooperative with Marvel. "We developed the script in conjunction with the Japanese. They were really wonderful to work with because they gave us just about everything we required." He went on to point out that because the two audiences are different, and Marvel didn't want to go in a direction that might alienate the Japanese audiences, whose comic fare tends to be more adult in nature, "We didn't want to make ours too juvenile. I think we walked a pretty fine line. It's nice science fiction that I think should satisfy both audiences."

Which is exactly the way Epic Executive Editor Carl Potts wants it. As long as he's been at the helm of the Epic line, he has been attempting to expand the envelope of material that comics can contain. He especially feels that science fiction is a legitimate genre within comics. Especially considering that many of the core elements of the strictly super hero comics are essentially SF in nature (hi-tech suits of armor, genetic mutations, radiation accidents, beings who can fly, live underwater, and burst into flame).

"It's difficult sometimes figuring out what should go where." Potts stated, "because there is such a lot of crossover." Potts, and the rest of the Epic editorial staff are very excited about the prospects of launching books in flights, as it gives individual creator-owned titles better visibility in a very crowded marketplace. "Whenever I talk to people about new projects," Potts said, "It is always on my mind how we are going to launch the book and in what area.

"We like putting out a wide range of [creator-owned books in various] genres and subject matter. Science-fiction is a genre we definitely like to support and this year in addition to "Heavy Hitters" that have some Science-Fiction elements, we wanted to put out these books which contain strong science-fiction elements."

– Robert Sodaro

Stan's SOAP BOX

Hi Heroes!

His name is Alex Schomburg. Even though we had worked together for many years, I don't think Alex and I ever actually met. Still, although it's been more than four decades since he drew so many magnificent comic book covers, I still remember his work vividly.

Let me take you back to those early days of Marvel, before we were even known as Marvel. Back in the late '30s and early '40s we called our company Timely Comics, and Martin Goodman was the man who owned the company and functioned as its publisher.

When, as a teenager, I first came to work there sometime during 1939, some of the first things I remember seeing was a group of covers lying on a table. There was a Captain America cover, a cover featuring The Human Torch, and one featuring Sub-Mariner. The surprising thing about those three covers was the fact that they were all drawn by the same artist, but it wasn't the artist who drew the strips themselves. It wasn't even an artist who lived within commuting distance of our office, as all the other artists did. No, all those covers were drawn by Alex Schomburg who seldom, if ever, actually visited our offices!

Each illustrator has his or her own distinctive way of portraying characters and scenes. All the top illustrators have styles that are instantly recognizable. Who could fail to recognize a cover by Romita, Buscema, Moebius, Kirby, Simonson, Ryan or Miller? I could mention many others, but you know what I mean. Well, in the case of Alex Schomburg, his was possibly the most distinctive style of all. Once having seen any Schomburg cover, even the most unsophisticated neophyte would certainly be able to recognize his artwork any time, any place.

But Alex had a skill possessed by very few other artists. Although every cover was drawn in his own inimitable manner, he still managed to make the heroes look very similar to the way they looked inside the magazine when drawn by their own artists. When Alex drew the Human Torch, there was no doubt in anyone's mind that he was the same Torch as conceived by the brilliant Carl Burgos. When Alex featured Captain America on the cover, you knew it was the Captain America of the legendary Simon and Kirby team, just as his Sub-Mariner drawings were true to the creation of the multi-talented Bill Everett. Yes, he did them in his own style, but without losing the magic that had given those characters their nation-wide popularity.

Another quality of the work of Alex Schomburg that we never grew tired of discussing in those exciting early days was his uncanny ability to draw the most detailed, complicated covers imaginable, with countless characters and complex backgrounds — and still manage to do it in such a way that the illustrations never looked crowded. You could clearly see everything that was happening at a single glance!

I remember Martin Goodman commenting about this rare ability of Alex's. He laughingly remarked that he was sure if he asked Alex to draw a scene with the Brooklyn Bridge in the background, the drawing would depict every last girder, as well as every nut, bolt and rivet that the bridge contained — not to mention countless cars going in both directions, with the passengers clearly visible inside!

Many of our covers in those days depicted battle scenes involving countless bad guys ganging up on our inevitably outnumbered good guys. Nobody, not then, not now, has ever been able to crowd more characters into any one cover, all running and fighting and leaping and falling and hitting and flying and generally creating total havoc within one scene!

Alex possessed one other quality that was extremely valuable to us. He was as dependable as each day's sunrise. If he was told a cover was due on a certain date, it arrived on that date — or sooner. You can just imagine how important that quality is in a business where we live or die by deadlines. And when we received his covers, they almost never needed correcting or re-drawing.

I started by saying that I had never met Alex personally. Yet, I feel I know him well. If one can judge another person by his work, I would have to say that Alex Schomburg is a giant in his field and I am truly fortunate to have been privileged to work with him.

Or, as Alex himself might say, "Poeta nascitur, non fit!"

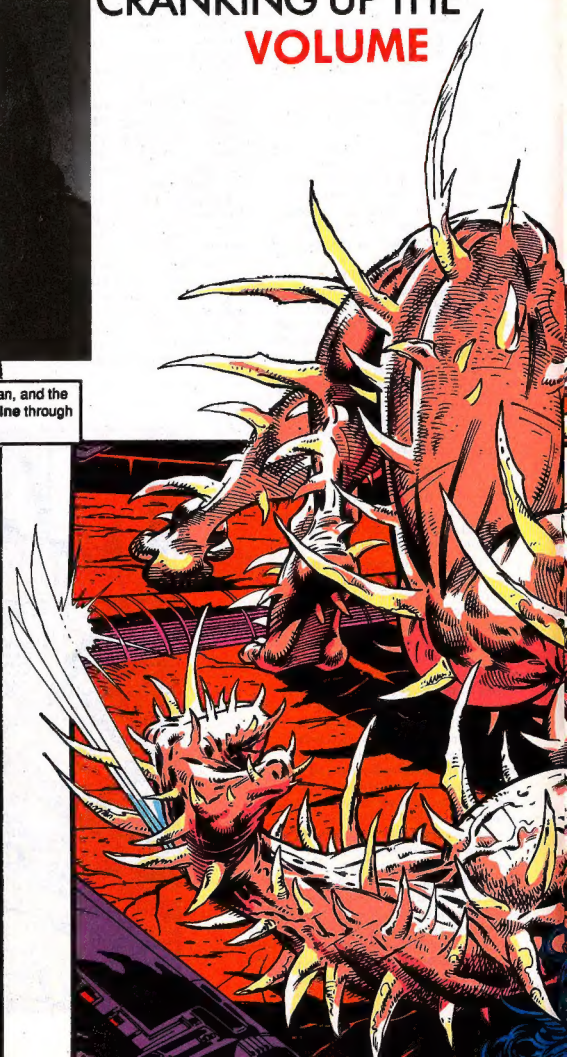
Excelsior!

- Stan Lee

WOLVERINE

CRANKING UP THE VOLUME

Larry Hama: actor, artist, musician, and the man who's going to guide **Wolverine** through the trauma of his life.



So, you've got a little time off — what do you do? Well, you get comfy; chair back, feet up. You click the radio on, lean back, pick up your favorite comic book, stop for a minute to admire the cover, then it's time. You open the book, and. . .

Suddenly, the first few bars of your favorite song come wafting out of the radio. You smile, put the comic aside for a moment, reach out for the radio, and. . .

You crank it!

And that's just the philosophy expressed by the X-Men Office toward one of the most popular of characters in their stable — Wolverine. They're doing things with him (and to him) — big things. They're 'crankin' it up' or, as Bob Harras, editor of the X-Books put it:

"We want to deepen our understanding of the Wolverine, explore the character a bit more fully, and we want to do it *without* the rest of the X-Men around to be used as a cushion; there to soften the impact of what's happening to Wolverine. That cushioning has happened much too often.

"After all, in many ways, Wolverine is the 'old man' of the X-Men. He's been with them for a long time, seen it all, done it all. Now, we're going to isolate him — move him away from the rest of the group. Only *then* can we begin to know him better.

"Of course, we might have to rough him up a little, maybe even tear him apart. . ." Harras paused a moment. "Symbolically, of course, although, with a character like Wolverine, sometimes things happen. . .

"Let's just say he'll go through a *major* change, one that'll happen concurrently with an important new X-Men story development we've been setting up — one that will reveal itself in *[Uncanny X-Men]* issue #304, "he explained. "When the 'changes' are complete, Wolverine will be . . . different. He won't be the same man he was before. That'll cause him to question his worth to the team. He'll back away, try to gain a little time, a little distance while he figures things out.

"Now, I can't tell you what the *change* is," he continued, "but I will tell you that there are certain. . .things that are *not* the way we, or Wolverine, thought they were. Things we took for granted. Wolverine will find that his past is not necessarily what he thought it was, and *that* affects him as well."

So, Wolverine is in for a change — a major, and, being what he is, *violent* change. But *what* is that change going to be? And how will it affect Logan and the people around him? Series writer Larry Hama elaborated cautiously:

"Well," Hama said, "there *is* going to be a major event. It happens in issue #75 of **WOLVERINE**. Logan is involved in. . .certainly the biggest trauma of his life — and with this guy, that's *really* saying something! In fact. . ." Hama paused for a moment, considering. "No, I really can't tell you *that!* However, I *will* tell you that this will be a *major* occurrence, one that will tie in with

He'll know

the whole **X-Men** storyline that's running simultaneously. It's something the fans will love. A must-have kind of thing."

Asked to elaborate on the "must-have" developments for the mutants, Larry was unwilling to reveal too much. "I can't talk about that just yet, either. Let's just say that it involves the return of a major villain, and Logan's. . .predicament. . . is part of that return."

"Of course," he added, "The whole thing also ties in with issues #2 and #3 of the **SABRETOOTH** 4-part limited series we're doing."

Hama continued to elaborate on the limited series and its ramifications: "Although the **SABRETOOTH** thing will, at least for a time, run concurrently with the **WOLVERINE** storyline dealing with this. . ." he chuckled, "*big development*. I conceive of the whole four-parter as happening before issue #75 of WOLVERINE, whatever the actual publication date is.

"That's because the **SABRETOOTH** series features a *different* Wolverine than the one that will exist after issue #75," he elaborated. "Let's call him the 'pre-event' Wolverine. Of course, most of the **SABRETOOTH** series doesn't really involve Wolverine at all; it's about the origin and childhood of *Sabretooth*, and his relationship with Mystique — a relationship that starts in cold-war Berlin.

"We start off with Sabretooth going home, to an enormous mansion in Vancouver," he noted. "There we meet a new character, Birdie, who has an odd psychic power, one that enables her to purge Sabretooth of all the bad mental luggage he carries around — a service he really *needs* to allow him to stay sane and balanced. But even though he needs her so badly, he keeps her in this odd sort of slave relationship — in thrall to him.

"It's a truly weird relationship, a love/hate relationship complicated by their psychic symbiosis."

Hama considered that for a moment. . ."A *truly* odd relationship.

"Anyway, for reasons of her own, Birdie turns Sabretooth over to this mysterious group of guys. They take him off and plant a lump of — let's call it 'mega-thermite' — in his chest. They tell him what they've done, and tell him the thermite's got a timer on it — he's got just 48 hours to kill Mystique, after that it'll go off and he'll. . . melt down, from the inside out!

"He sets out to do it but, as I said before, Sabretooth and Mystique have a past — although *he* is unaware of it." Hama paused again. "How do I explain this? You know that Mystique can change shape. He's always thought she was another person entirely.

"Of course, the whole story hinges on the identity of the guy who sent him out to do the murder — which I will *not* reveal," he commented. "There's lots of angst — really gut-wrenching stuff.

"Sabretooth has always been this really cold, nasty character, and I'm having a lot of fun pushing the nasty meter to the max!"

Returning to the subject of Wolverine, Hama revealed, "Oh, yeah, well, in issue #74 we wrap up the current storyline. Wolverine and Jubilee are in Australia, battling a Sentinel that has achieved sentience, which has, of course, allowed [the Sentinel] to override all his presets." That means he's no longer restricted from killing humans, or from doing anything else he might decide to do! He no longer has to follow *any* of his programming."

The fight with the Sentinel will lead Wolverine and Jubilee to a point where they find a time warp left by

. .MAYBE EVEN

Gateway, Hama said. "You must remember him, he disappeared some time ago, but he left this sort of flux, this rift in time, behind. Their trip through *that* leads to a revelation about Jubilee's past — how her parents were killed, and who killed them. The adventure that follows strengthens the bond that's been growing between her and Wolverine.

"When the storyline concludes," he promised, "Wolverine will have gained something important — he'll know what his *real* memories are; at least, there won't be as many of those active implants around — the ones that have been giving him a false past. He'll know what *really* happened to him, and who was responsible."

And then?

"Then," Hama replied. "He faces that massive change we talked about — the one in issue #75. It's the most

extreme trauma of his life and, as I said before, with Wolverine that's *some* trauma! But, hey!" Hama laughed, "I see Wolverine as the kind of guy who gets through that type of thing. He's lived with pain and loneliness and other bad stuff his whole life, and he has always managed to push on through it. He endures, and he doesn't whine about it. Almost all of the other X-Men tend to, but not Logan, he just. . . takes care of business.

"He's a tough guy with a heart," Hama observed. "Which makes him a tough character to write. I try to base aspects of him on people I know. I do that with lots of the characters I've created for the **WOLVERINE** book. Take John Wraith, he's basically Ed Davis (an artist Larry worked with some years ago). Doing that gives me some insight on the way characters will react to different situations. It allows me a point of reference.

"I see Wolverine himself as a person with a very inflexible moral code. Lots of other characters in comics tend to flip-flop and vacillate all over the place, changing their values with the times, but not Wolverine. He doesn't talk about it much, but he has this moral code, and he never violates it!"

Getting back to those changes coming up in issue #75:

"Right. Well, we went for the *maxtmum* change we could think of — the most far-reaching thing we could do short of killing the guy." Hama reflected for a moment. "You know, we *might* have gotten the sort of publicity that other company got with *their* big change if we had, but we decided to stop a step short of that. Still, it is *major*; a development that's going to mean something to the readers — something big!"

So, something *big*, a *major* change is about to happen to Wolverine — and the writer won't elaborate. Maybe the editor. . .

"Well," said Bob Harras. "I *will* tell you that Wolverine himself is stunned by what happens. He is forced to reconsider himself, and his worth, in all regards. He decides to go back to his roots — to people he knew before, the people in his past, his *real* past.

"We'll see more of John Wraith, a character Larry Hama created, but one we haven't used very much because Larry was never happy with the way he looked," he explained.

"What it'll actually come down to is going on a journey with Wolverine, one where we'll find out what makes him tick. After all, this is a guy who has always had all kinds of advantages. Not any more. He's different now, and he's going to have to find out if he can handle that."

All this coincides with a change in artists. The new penciler on the series will be Adam Kubert. . .

Harras commented, "I'm really looking forward to seeing Adam's work on the title. Mark Texeira did a great job on the book, but he was never planned to be anything more than temporary. I want to stress that, we're not *replacing* Mark, he was *never* meant to be the *permanent* artist on the series. He's gone off now to do **SABRETOOTH.** Adam *is* meant to be permanent, and with him on **WOLVERINE**, and his brother Andy doing **X-MEN**, I finally have the Kubert boys together!"

Adam Kubert, asked about these new, massive, *mysterious* changes, commented:

"Hey, don't ask *me* about issue #75. I haven't even seen the script to *that* one yet!" As for his reasons for taking on the series: "I'm doing Wolverine because I think he's a really cool, gritty super hero character. I think I'm making a natural transition, doing **GHOST RIDER AND BLAZE** first, then moving to an **X-MEN** title. And what better X-title to go to than **WOLVERINE?**

"I hope to bring some new excitement to the character. Now, don't misunderstand me; I don't think you can make the character any grittier than we was when Texeira did him, but there's other things I can do to step things up," he added. "For example, I always try to tell the story as clearly as possible and make the characters as real as possible, using reaction shots, and different layouts.

"I want to stretch the characterization — make Wolverine exciting as a person, not just a human cuisinart."

Will the changes Adam has in mind for the character add on to the changes we've been hearing about? "Not really," Kubert said. "Frankly, I love the character just the way he is. I wouldn't even think of making him any different, but that doesn't mean there aren't things I can do to make him more exciting.

"As exciting as possible."

It's all slated to kick into gear in **WOLVERINE #75** — the issue with the changes, the massive trauma.

The issue where they start cranking it up!

what his real memories are.

TEAR HIM APART

- Doug Murray

Hot Sheet

PIN-HEAD VS. MARSHAL LAW: TM & © 1988 Fifth Avenue Entertainment, Pat Mills & Kevin O'Neill.

TO LIVE AND DIE IN L.A.

The Avengers West Coast branch out and break down this summer in their regular title and in an all-new miniseries starring the sensational Spider-Woman! First, on the stands as you read this, is **AVENGERS WEST COAST #98** by writer Roy Thomas and artists Dave Ross and Tim Dzon, the first installment of a three-part story which will culminate in the pivotal 100th issue of this series. The storyline will pit Satanish and Mephisto in a hellish battle for the souls of our world's staunchest defenders — a battle which promises to take the life of one of Earth's Mightiest Heroes!

Then in September, while the Avengers West Coast are reeling from their tragic loss, Spider-Woman strikes out on a worldwide search for her parents and daughter, who have been kidnapped by the hauntingly familiar DeathWeb! The **SPIDER-WOMAN** limited series is a four-part tale by Thomas and artist John Czop that will give readers new insight into those untold parts of SW's origin.

Buzz around the comic book shops has already begun over these two major Avengers West Coast events:

• Shawn Bantz of the Southern California retail chain, *Comics Unlimited*: "I've been following the **AVENGERS WEST COAST** for a while now and I love it. The book is well written, the characterization is great, and the art is beautifully drawn. Plus [during this storyline] an Avenger is going to die. This will surely surprise a lot of fans and stir up the Avengers themselves. [And as for this Spider-Woman] she's better than the original and it shows with every issue of **AWC**. It will be great to see how Roy Thomas writes the origin of such a mysterious character."

• Richard Stockton of Texas-based *Lone Star Comics*: "[A **SPIDER-WOMAN** mini-series]. . .I love the idea. Spider-Woman is a character rich with potential, and its nice to see that her background is finally going to be explored. The origin story in **AVENGERS WEST COAST #84-#86** was wonderful. Because this mini-series takes up where that left off, it should be as well."

QUOTE OF THE MONTH — "**SACHS & VIOLENS** will have girl-crazy teens flocking to the comic book store. The pairing of Peter David and George Perez is as natural a pairing as, well, as sex and violence itself."

— Tom Daning, Epic Comics Editor

A SAVAGE TIME

There is a renaissance of sorts happening right now in the pages of **THE SAVAGE SWORD OF CONAN**! Always a title known for strong stories and stellar art, **SSC** is reaching new heights of artistic excellence with the addition of artist Rafael Kayanan, just in time for Roy Thomas's adaptation of Roland Green's novel *Conan and the Gods of the Mountain*. Conan's savage fans are salivating over what these three great creators have in store for everyone's favorite sword swinger.

• Gary Colabuono of the Chicago retail chain *Moondog's Comics*: "[Roy Thomas] has an innate feel for the world that Robert E. Howard created. And when Roy is teamed up with a good barbarian artist, the work he produces is extraordinary. In 'The Gods Above — The Beasts Below' we are once again privileged to witness one of these sublime moments when the pictures and words meld into a truly vivid experience that feels just like you're truly back there in the jungle with Conan and Valeria. . . If you haven't picked up a **CONAN** book in a while, this is the one to read and get reaquainted with the characters."

• Steve Gursky of Pennsylvania/New Jersey superchain *Steve's Comic Relief*: "I purchased [when it first hit the rack] a copy of **CONAN #1** by Roy Thomas and Barry Smith. This was different from any other comic I had seen at the time. There was an exuberant energy to the art and its pacing that would continue to evolve over the next 24 issues. . . With Roy Thomas adapting the novel by Roland Green, and with Rafael Kayanan assuming the artist's reins, I find myself reliving the excitement I felt upon discovering **CONAN #1**."

• Marcus McLaurin, Marvel/Epic Editor: "I'm familiar with Rafael Kayanan's work from some long ago projects. Now, seeing his work on **SAVAGE SWORD OF CONAN**, I realize this is the kind of stuff he was meant to do. Every inch of his artwork is amazing to look at. This is the kind of art all comic books dream of having."

TWO DEMENTED HEADCASES FOR THE PRICE OF ONE

This September will see the strangest crossover in comic book history when the demented super-cop Marshal Law crosses paths with Clive Barker's Pinhead in **PINHEAD VS. MARSHAL LAW: LAW IN HELL**. This two-book tale from Marshal Law creators Pat Mills and Kevin O'Neil is destined to turn comic book racks on their ear and give both creations a super-infusion of excitement! "This is a project I'm very excited about," said Editor Marcus McLaurin, no stranger to **CLIVE BARKER'S HELLRAISER**. "It brings the Hellraiser mythos back to its original roots. This will add some steam to **HELLRAISER** by creating something totally new and different out of two separate established concepts."

Advanced copies of **LAW IN HELL** caused quite a frenzy:

• Tom Daning, Epic Editor: "Having worked with Mills and O'Neil on **HELLRAISER**, and having seen their demented visions firsthand, I couldn't think of anyone better suited to put together this bizarre and twisted crossover."

• Mike Gold of the Connecticut comic book chain *Dream Factory*: "I was hoping to see Marshal Law again, but its something of a shock to see him working this particular turf. [Mills and O'Neill], the guys who "out-Watchmened" the *Watchmen* turn their focus on Barker — and it's about time, too! At long last, Marvel Comics makes the world safe for super hero scatology."

TWO GREAT SUBJECTS FROM TWO GREAT CREATORS

Smoky jazz by Peter David. Sultry ladies by George Perez. Mystery and itrigue. Encounters and ation. All of this and more is what's in store this September when **SACHS & VIOLENS** hits the stands (See Peter's essay elsewhere in this issue, and the cover story next month). This six-issue "Heavy Hitter" by the creative team that brought us **HULK: FUTURE IMPERFECT** may not contain any classic super heroes, but you can bet that it will be filled with excitement and plenty of skin-tight body suits! Early sample pages from this project elicited an enthusiastic response, not only because it happens to be filled with a whole lot of sultriness, but is chock full of stellar storytelling as well.

• Steve Gursky of *Steve's Comic Relief*: "Art that tells the story sequentially has become 'out of vogue' in many of today's best sellers, to be replaced by page after page of large bodied cartoon figures flailing about in pinup or action poses. [By contrast] George Perez's art is

CONAN: TM & © 1993 Conan Properties, Inc.

detailed. He arranges the panels on the page as if he has a story to tell, and I eagerly progress from panel to panel enjoying myself, curious about what will happen next. I wonder how the pieces fit together as I read Peter David's quick-witted dialogue. I'm not sure where this is going, but I know I want to be there."

• Tom Brevoort, Marvel Comics Editor: "From the looks of it, I'd give **SACHS & VIOLENS** a thumbs up. But *hey*, it's drawn by George Perez! Plus, Peter David is no slouch!"

• Mike Gold of *Dream Factory*: "Peter David told me about this project a year or so ago, and I've been looking forward to it ever since. Even if I wasn't a fan of Peter — and George — you've got to be interested in any project from the guys who brought us **FUTURE IMPERFECT**. This one will be great fun!"

DEAR ABBY, EAT YOUR SOUL OUT

C.S. Lewis was a storyteller, not an advice columnist, but he tried his hand at weaving the two forms of writing and, as with all of his classic endeavors (such as *The Chronicles of Narnia*), he found success when he created **THE SCREWTAPE LETTERS**. Now, Marvel has decided to add its own brand of creativity to this look at a Demonic Correspondence Course on how the minions of the netherworld keep us humans twisting in the wind, with results both visually bizarre and faithful to the original work. And the project will be graced by an enthusiastic foreward by one of the industry's most popular scribes, Neil Gaimen, as a bonus.

"This is an amusing and faithful adaptation of the C.S. Lewis classic," notes Richard Stockton of *Lone Star Comics*. "With such poignant artwork, it really brings out the ironic humor of the tale. I'm glad they chose to adapt this wonderful story!"

Others who applaud this unique adaptation include:

• Shawn Bantz of *Comics Unlimited*: "**SCREWTAPE LETTERS** will appeal to anyone. . . The work is very satirical and the illustrations only serve to enhance the writing. This will be one fine book!"

• Gary Colabuono of *Moondogs*: "I'm totally behind Marvel's wacky adaptations of literary classics. This outing, C.S. Lewis's **SCREWTAPE LETTERS**, is as delightful a read as an old *MAD* paperback. Because there seems to be a zillion 'hot' books shipping this Fall, it will be easy to overlook **SCREWTAPE LETTERS**. But do yourself a favor and check this book out — you'll be glad you did!"

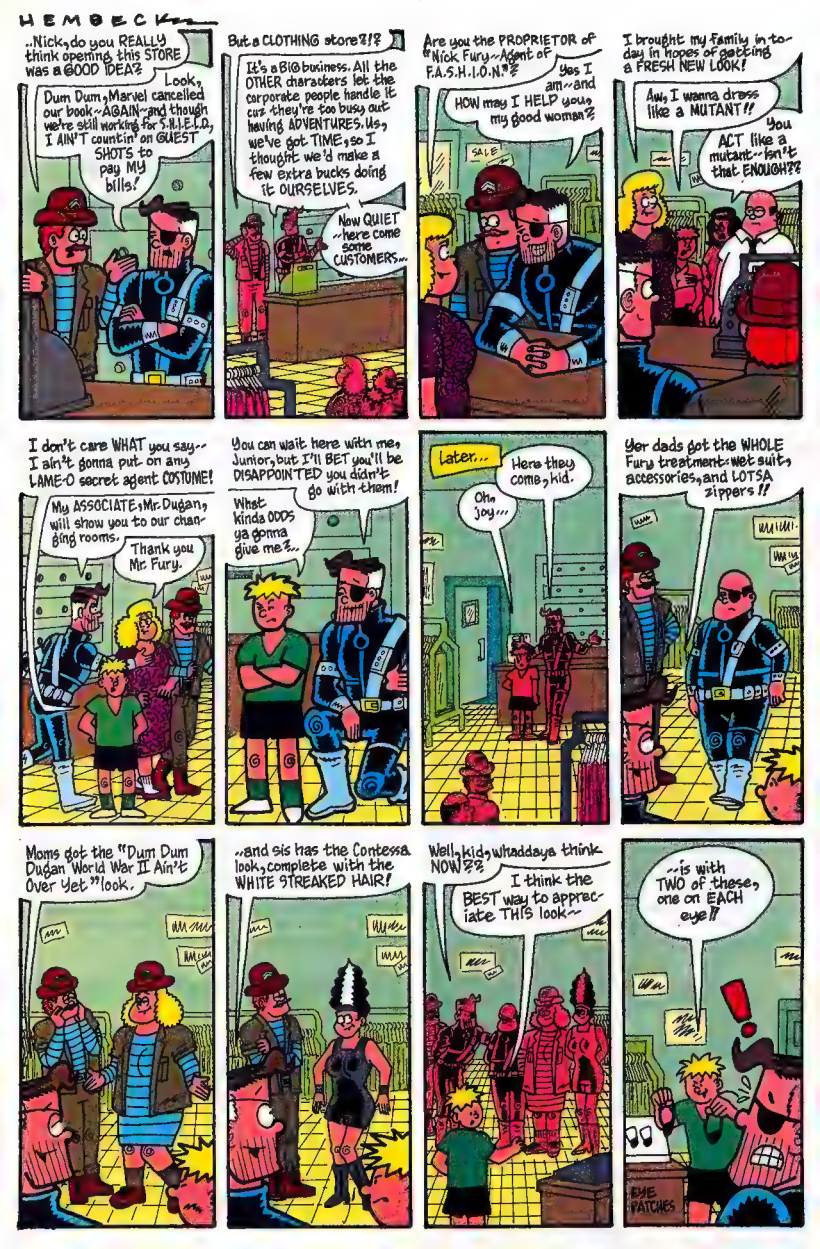
Next month, *Hot Sheet* takes the first look at **BIKER MICE FROM MARS, GAMBIT, LAWDOG VS. GRIMROD** and **TRANSFORMERS**. Be there!

HOT READER OF THE MONTH — Our first Hot Sheet Correspondent-at-Large is **Paul Royal** of Chantilly, Virginia, who purely by chance happens to focus his comments on a book that we are covering in this month's column (have you been using the Eye of Aggamotto again Paul?): **THE AVENGERS WEST COAST**. If you want to be the next to see your name in bold type, be sure to write us a letter recommending *any* Marvel comic series to your fellow readers (and why). And do it soon! Now, on to Paul's letter:

"I'd like to recommend **THE AVENGERS WEST COAST** to any fan who would like to return back to the days of the '68 Avengers. Roy and Dann Thomas have done a good job of bringing us back the '68 Avengers by giving some of the same characters and problems to the **AWC**. The fighting couple of Mockingbird and Hawkeye are similar to the feuding Wasp and her husband Goliath/Yellowjacket [Hank Pim]. The U.S. Agent always picking fights with Hawkeye is reminiscent of a Hawkeye that was always arguing and fighting with Captain America and other team members. The War Machine, who is just now becoming a replacement for Iron Man, brings to mind the Black Panther who took the place of a resigning Captain America. Anyone reading **THE AVENGERS** that wants to know how they used to interact together only needs to pick up a copy of **THE AVENGERS WEST COAST**."

Keep an eye out, Paul, for there are some *catastrophic* changes in store for the West Coast team. . .

— **Jerry A. Novick**


HEMBECK
..Nick, do you REALLY think opening this STORE was a GOOD IDEA?
Look, Dum Dum, Marvel cancelled our book--AGAIN--and though we're still working for S.H.I.E.L.D., I AIN'T countin' on GUEST SHOTS to pay MY bills!
But a CLOTHING store?!?
It's a BIG business. All the OTHER characters let the corporate people handle it cuz they're too busy out having ADVENTURES. Us, we've got TIME, so I thought we'd make a few extra bucks doing it OURSELVES.
Now QUIET--here come some CUSTOMERS...
Are you the PROPRIETOR of "Nick Fury--Agent of F.A.S.H.I.O.N."?
Yes I am--and HOW may I HELP you, my good woman?
I brought my family in today in hopes of getting a FRESH NEW LOOK!
Aw, I wanna dress like a MUTANT!!
You ACT like a mutant--isn't that ENOUGH??
I don't care WHAT you say--I ain't gonna put on any LAME-O secret agent COSTUME!
My ASSOCIATE, Mr. Dugan, will show you to our changing rooms.
Thank you Mr. Fury.
You can wait here with me, Junior, but I'll BET you'll be DISAPPOINTED you didn't go with them!
What kinda ODDS ya gonna give me?..
Later...
Here they come, kid.
Oh, joy...
Yer dads got the WHOLE Fury treatment--wet suits, accessories, and LOTSA zippers!!
Moms got the "Dum Dum Dugan World War II Ain't Over Yet" look.
..and sis has the Contessa look, complete with the WHITE STREAKED HAIR!
Well, kid, whaddaya think NOW??
I think the BEST way to appreciate THIS look--
--is with TWO of these, one on EACH eye!!
EYE PATCHES

Finding a home for Sachs & Violens or "WHY EPIC?"

When I tell fans I'm embarking on a creator owned comic project called **SACHS & VIOLENS**, they ask excitedly, "Who's publishing it?" And before I can answer they list everyone they can think of as possible publishers. . .everyone, that is, except the right one. And I say to them, "Epic."

And they look at me as if I've sprouted a horn, and say incredulously, "Why?"

Okay. I'll tell you.

Quite a few years ago, I developed an idea for a series I wanted to do. The proposal was called **SACHS & VIOLENS**, and featured the adventures of fashion model/karate expert J.J. Sachs and fashion photographer/war hero Ernie "Violence" Schultz. A bizarre combination of satire and heroics, **SACHS & VIOLENS** was the story of two people battling against the forces of violence, pornography and explicit sex. Why? Because they got turned on by it.

That capsule description alone should be enough to clue you as to why it wasn't going to work as a standard Marvel comic book. And, at the time, I was working on staff at Marvel (as sales manager) and couldn't have brought it anywhere else. How would it have looked, after all, if Marvel's sales manager was writing a title for another publisher? A very obvious conflict of interest.

I did, however, have another option: Epic Comics. At the time my main thought about Epic was that it was Marvel's more mature arm. It was also where one could go to produce comics that were creator owned, which I will get into later — but it's important, so remember it.

I got together with Archie Goodwin and Jo Duffy, [then] the editors of the Epic line. I described **S&V** to them. Archie made some suggestions that improved the concept, including changing Ernie's nickname to "Violens" to play off his photographer background. I wrote a more detailed outline, and also included some character sketches by then-intended-artist Lee Weeks.

And then Archie went over to DC Comics, where he is to this day.

The Epic line then changed editorial hands, and the new editors wanted to take the entire line in a different, science-fiction, interrelated direction. **SACHS & VIOLENS** had no place there.

By this time, however, I was a full-time freelancer. Which meant that I could shop around **SACHS & VIOLENS** wherever I wanted to.

I went through a variety of publishers. No one was interested. "Not the type of thing we want to do," one said. Another publisher held onto the proposal for well over a year before sending it back with a form rejection letter. With nothing happening, I back-burnered the series and moved on to other things.

And what started to happen was that, over several years, sales on **INCREDIBLE HULK** skyrocketed and I started writing high-profile titles like **X-FACTOR** and **SPIDER-MAN 2099**, and I won an Eisner award. . .all of which added up to my being noticed. Suddenly, lo and behold, a number of publishers were interested in my creating an original series for them. People who wouldn't return my phone calls. . .and even some people who had *rejected* **SACHS & VIOLENS** *in the first place*. . .were now saying, "**SACHS & VIOLENS**! Great name! Great concept! Let's do it!"

...They look at me as if I've

I, in the meantime, was suddenly cautious, because I had witnessed the predicament of some fellow creators who had been involved with a certain "creator ownership" publisher. The company had folded, and the writers and artists suddenly found that the editors they had trusted had been replaced by lawyers and accountants who claimed, "No, we own the rights, not you." Months of aggravation ensued.

There are two aspects to ownership of a character, you see: "copyright" and "trademark." "Copyright" means "the exclusive right to print, multiply, publish and sell a literary, artistic or technical work."

SACHS & VIOLENS: TM & © 1988 Peter David & George Perez

"Trademark" means "a distinguishing mark or characteristic through which the products of particular manufacturers are identified."

Get it? No? Okay — let's say that Big Bucks Publishing agrees to publish **SACHS & VIOLENS.** "You will be the copyright holder!" they tell me. Sounds impressive. What they don't tell me, though, is that **SACHS & VIOLENS** will be a trademark of Big Bucks Publishing. I will own the characters. . . *but only Big Bucks can publish a comic book called* "**SACHS & VIOLENS.**" I'm stuck. If I want to take the series elsewhere, I'd have to call it something else and completely re-create the characters. . . in essence, start all over again.

Doesn't sound like a lot of fun, does it?

So in my meetings — anxious not to fall into the trap that my peers had tumbled into with the outfit that had folded — I would say to publishers, "Do I retain copyright and trademark?"

A simple question.

The answers ranged from five minutes to half an hour, and had lots of interesting phrases and clauses that made my head spin — stuff like shared ownership, and reversion after thirty years, and buy backs, and of course the ever popular, "Oh, I'm sure we can work *something* out."

And then there was Carl Potts.

Having undergone several more editorial changes in the intervening years, Epic was now launching a new series of titles called, "Heavy Hitters," stressing action adventure. Carl was interested in **SACHS & VIOLENS** (as half the free world seemed to be at that point), and certainly Epic was entitled to top consideration. After all, Epic (in the persons of Archie and Jo) had been supportive of the series back before I had any sort of widespread reputation. Having a mutant book on my resume hadn't been required to get a fair shake from them. So I felt I owed them a fair shake in return.

Nevertheless, I wanted to be no less cautious with Epic than with anyone else.

So I asked Carl the same question I'd asked other publishers — the answer to which had proven so elusive for them — namely, "Do I retain copyright and trademark?"

"Yes," said Carl.

No hesitation. No shifting of feet. No, "Let me call and check and get back to you." No, "We can work something out." No thirty years waiting period.

Simple. Straightforward. Direct.

"Yes," Carl said again. "It's fully creator owned. You retain full copyright and trademark."

In short order, George Perez came aboard (exhilarating work on *Future Imperfect*), replacing Lee Weeks, who was busy on other projects. And we were off and running.

Why Epic? That's easy. Because when you're writing action/adventure, you want it to be published by folks who are straight shooters.

sprouted a horn, and say incredulously, "Why?"

– Peter David

THE STYLE REVOLUTION

Marvel's apparel approach for the 90's

Contemporary fashion, exciting patterns and concepts, famous designers and top manufacturers — they're invading the Marvel Universe.

Suddenly, fans can don apparel as dynamic and diverse as the comics themselves, and new designs exhibit a commitment to the same level of care and attention for new clothing lines that fans expect from the company's magazines. Today's Marvel Comics apparel, ranging from wrap-around T-shirts to exclusive silk ties and vests, is found everywhere from gift shops to Bloomingdale's.

THE KING'S WARDROBE

Marvel's initial foray into character apparel appeared in 1965. "Marvel mania" was rampant and Stan Lee introduced The Merry Marvel Marching Society to the company's fans. For a buck, a reader could join the M.M.M.S. and receive a whole package of neat stuff, including a membership card, certificate, and "Mad Money," good for the purchase of items like T-shirts and sweatshirts.

These first Marvel shirts were designed using custom artwork by Jack Kirby, showing classic poses of Marvel's stable of characters on the front center of each shirt. The shirts were only offered in white and included each character's title logo. There was the occasional design that incorporated some simple phrasing. For example, the Thing's sweatshirt design included a word balloon reading, "It's clobberin' time!"

Throughout the decade of the seventies, Marvel generally clipped artwork from its books to use on its custom T-shirts. Still, no elaborate or stylized design elements were incorporated; art was often simply slapped on plain shirts.

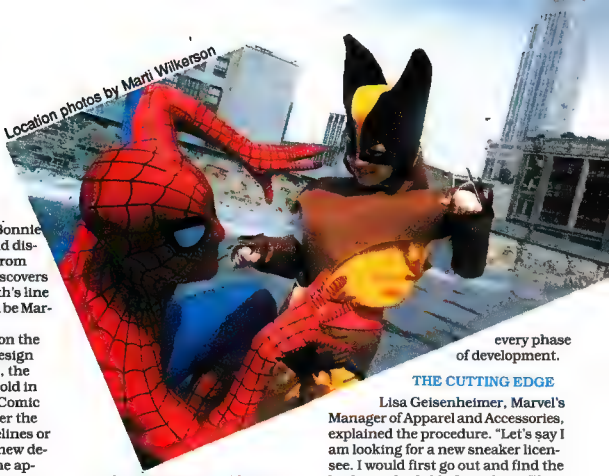
KEEPING UP WITH THE JONESES

With the early '80s advent of the direct sales market and comic specialty shops, shirt designs began to change. These unique shops presented fans with a marketplace devoted exclusively to their hobby. Soon, Marvel realized that they had a solid comic fan base; consumers who followed the characters and stories closely and wanted shirts with up-to-date designs and characters.

"The apparel line for the direct market goes much deeper into the characters," Bonnie Berryman, manager of direct market licensing, explained. "The designs are strongly fan-oriented and follow the direction of the books so that they can tie in with special editorial events." Thus, Bonnie works directly with the editorial department every month so that new shirts can debut the same week as the comics from which their designs are taken.

For example, when each of the special hologram cover X-Men anniversary issues comes out, there will be accompanying shirts emblazoned with the artwork used in the holograms. This makes it easier for the retailer to sell both the books and the shirts as a package and increase their overall impact.

This tight relationship between consumer products and editorial also allows for hot new characters to attain a high profile much



Location photos by Marti Wilkerson

more quickly. Each month, Bonnie sits down with the editors and discusses what is coming out. From these conferences, Bonnie discovers where the focus of each month's line of books will be, and what will be Marvel's potential hits.

Artwork is collected based on the list and sent to Hank Rose, design coordinator at Comic Images, the exclusive licensee for shirts sold in comic book specialty stores. Comic Images' designers put together the new line with whatever guidelines or ideas Bonnie may have. The new designs must then meet with the approval of Dana Moreshead, senior director of Marvel's Creative Services Department, and his staff, who serve as consultants to make sure that the characters are represented accurately.

Technological innovations like the wing-palette machine have increased the variations of exciting designs. This machine makes it possible to print images over the entire expanse of a shirt, from sleeve tip to sleeve tip. In the past, manufacturers would have to separately print the sleeves and then hand sew them to the trunk of the shirt. This method proved expensive and infeasible. These days, images literally explode from the shirts.

"The way we put together a line every month," Bonnie explained, "is by a tremendous group effort and getting a lot of advice from many different people." She revealed that Marvel plans to greatly expand its direct market clothing line next year, offering football jerseys, jackets and sweaters.

MASS APPEAL

A year ago, Marvel began offering some innovatively designed T-shirts and sportswear with exciting wrap-around styles similar to those found exclusively in comic shops, through advertisements within the comics and in select stores. Ties, vests, shirts and skirts by famous clothing designer Nicole Miller appeared in department stores and boutiques. These lines were available for a short time only as Marvel tested the consumer market with new ideas and styles. The success of these apparel lines has convinced Marvel to proceed full steam. This fall, Marvel plans to launch a massive new line of apparel to the mass market and department stores, with styles and designs for the nineties.

Maggie Pianpiano-Trujillo, Marvel's Director of Marketing for U.S. Consumer Products, explained her department's new attitude to fashion. "The thinking changed slightly over a year ago. Here was Marvel Entertainment Group, the most sophisticated comic book publishers in the world, housing some of the best comic creators in the field and our licensing line did not live up to the quality of the comics."

Marvel sells more than fifteen million comic books each month. Their books are representative of the best artwork and reflective of the topical information of the times. What's more, the most up-to-date fashions are depicted in the costumes on their characters. Why shouldn't their apparel line do the same?

THE DESIGNS ARE STRONGLY FAN ORIENTED AND CAN TIE INTO SPECIAL EDITORIAL EVENTS

Today, Marvel is taking a pro-active role in its approach to licensed products, actively seeking out the best manufacturers in any given field and following the stylizing and design of each product through every phase of development.

THE CUTTING EDGE

Lisa Geisenheimer, Marvel's Manager of Apparel and Accessories, explained the procedure. "Let's say I am looking for a new sneaker licensee. I would first go out and find the leader in the field of sneakers. They would bring their knowledge of footwear to the table. In exchange, I give them the best characters and programs for their shoes. We take what the licensee knows about footwear and fashion and what Marvel knows about fashion and the characters, and combine them."

And Lisa does literally go out to find the best. She recently returned from exploring Macy's and Bloomingdale's, searching for the best examples in men's sportswear as she planned to do a line of men's sportswear featuring The X-Men. Included in the mix upon her desk were several pairs of jams, hooded T-shirts, jeans, and sweatshirts highlighting the JIMMY'Z line of Real Street Clothes. Lisa seemed most interested in the manufacturer of these for their high quality, nice packaging and exciting design elements.

Plans are also in development for boxer shorts, a full line of ties, embroidered denim shirts and leather jackets. "There will be lines for department stores like Wal-Mart and Bloomingdale's, and specialty outlets such as Toys 'R' Us, so that everyone can buy Marvel," Lisa added.

Whereas in the past the release of an apparel item was an isolated, unheralded event, "Now, we're putting out whole collections of clothing," she explained. "We'll not only put out an awesomely designed T-shirt, but also a mock turtleneck, a long-sleeved regular, a turtleneck, a jacket, pants, socks — everything."

She is also designing a new line of

work-out wear for men and women called "The Marvel Gym" similar to the idea behind the Gold's Gym line. "What could be more natural than super-heroes working out?" She commissioned an artist to create new artwork and do the designs for the line.

Lisa believes that the Marvel characters will appeal not only to the comic book fan, but to all consumers, because the characters are now a part of Americana and pop culture, and pop culture is fashionable today.

"Boxer shorts are largely a female purchase," she continued. "A woman will buy boxers for her husband or boyfriend or even for herself because she thinks that they're cute or that her boyfriend's the Incredible Hulk. There could be twelve different character boxer shorts out there, but she'll pick the ones that remind her of her fellow or that she thinks will look great on him. To a large degree, it may not be because he is a fan or that she even recognizes the character. [The characters] are just a part of Americana."

Maggie Pianpiano-Trujillo further explained: "We have that fifty years of equity where we can have that person look at a tie and say, 'Wow! I haven't read a comic book in years, but gee, I loved Spider-Man, and that tie sure is contemporary and fashionable, so I should buy it.'"

HOUSE OF STYLE

Maggie credited "Double Space," a creative agency located not far from Marvel headquarters, with working with our creative services group to spearhead a style for the company's apparel. "Together, they came up with this 'Marvel Classic' and other concepts," Maggie explained. "Instead of taking characters out of their environment, we apply the total look and feel of comics to apparel. All the elements of comic books are there — word balloons, the backgrounds, interaction of the characters with villains or other heroes. There is a sense of excitement and movement that tells a story. The whole flavor of comics is on the product. All this will translate over to the point of purchase displays, packaging, advertising, and promotion. In the old days, the characters were taken out of their element and often slapped on any old thing with no context."

American Needle, a manufacturer who is producing a new line of embroidered Marvel hats, has gotten so into the Marvel Classic concept that it has designed its catalog much like the comic books, complete with a holo-grafix foil enhanced cover. The interior pages highlight the new line with bold panels, word balloons and character vignettes.

For a new line of shirts to be sold at college bookstores, Lisa led development of a unique spin on the traditional university design of simply having a character pose with school emblem. For the new line, such stalwart Marvel heroes as Spider-Man and Captain America will appear with the phrase, "It takes a real hero to get through (school name)," and with the appropriate college emblem. There is also a collection that uses covers specifically designed for each college.

"Of all the licenses out there, Marvel is the one that truly means 'fun,'"

HEY THAT'S

Maggie explained. "We are imagination, excitement, irreverence, and so much more! Marvel is so graphic. Applied properly it moves. It should move right off the shirt or the bed sheet, just like in the comics."

Most consumers erroneously assume that Marvel makes and puts out its own apparel, so Lisa wants to make sure that the elements of the apparel line are consistent and readily recognizable. Everything must meet Marvel's strict standards. "I want to perpetuate the idea with the consumer that Marvel is the highest quality, the best designs and true to its characters," she said. "The hang tags will all look the same and the packaging will be cohesive. Everything will have the Marvel logo on it. I want consumers to be able to point to our product in a store and say, 'Hey, that's the Marvel look!' and that look to them means 'quality.'" This is the philosophy that leads Marvel to find licensees with a strong contemporary sense of style, and to maintain a staff with the same type of commitment.

"Today, Marvel is 100% dedicated to finding the best talent within the company or in the freelance world who want to do a licensed product," Maggie revealed. "No longer will a

project be thrust onto someone's desk. We want to find someone who is excited about a particular product. Cool ideas come out of the brain of someone who lives and breathes these characters."

DESIGNER GENES

The Marvel Creative Services Department supplies the artwork to the licensees, works together with the licensee on design layout and makes sure that everything is as "Marvel" as it can be. "We don't just want a towel with Spider-Man sitting in the middle of it," Mike Thomas, art director of Creative Services, said, "because then you can peel him off and put in Superman, or peel Superman off and put in Mickey Mouse, and it's the same towel. So we try to come up with a look, something that says 'Marvel Comics.'"

When a new licensee is signed, Creative Services may make suggestions on layout design but, more often than not, the licensee's designers come up with their own layout. "Once they have there layouts set," Mike explained, "they come to us. We might say, 'This is no good, guys. Ghost Rider is not green, or we don't want Ghost Rider just standing in the middle, or Ghost Rider shouldn't be holding flowers.' It should all be

THE MARVEL LOOK

in character, in a big powerful image."

Once the licensee has approval, they are still not in the clear. First, a sample product is made and must go through the same rigorous approval process. "Sorry guys. Those flowers are still in Ghost Rider's hand," Mike gave as an example. "You can try to disguise them as something. You can light them on fire, but he still wouldn't be holding them." The product continues to be sent back until it is perfect.

Mike stressed that most of the licensees enjoy working with Marvel, a far cry from most corporate manufacturing, and many have a sense of nostalgia about the characters. "We get plenty of 'when I was a kid' stories from them," Mike explained. "They do not realize that we could be their kids, as we all try to sound older on the phone."

Bonnie, Lisa and Maggie are constantly developing new apparel, accessories and programs covering every facet of clothing and all age groups. Along with the previously mentioned lines, a company called Rooster is making a series of ties highlighting classic Marvel covers from the sixties, seventies, and eighties. There are even plans for leather jackets featuring the Marvel characters. "In the future, Marvel will be a complete line of clothing," Lisa promised. "You should be able to put Marvel on every part of your body, in every part of your house, and everywhere that you are, so that your life is completely 'Marvelous.'"

Steve Vrastas

Pizza Hut®

X-MEN TO GO

Marvel Entertainment Group and Pizza Hut will join forces in a national restaurant promotion entitled "X-Men — Teamwork Makes a Difference." All elements of the promotion will stress how teamwork has been important to the X-Men and to the success of their life's mission.

Consumers who purchase a *Kid's Pizza Pack* at participating Pizza Hut restaurants during the period of August 7 through September 27, 1993 will receive X-Men-related premiums (while supplies last), in addition to a personal pan pizza and beverage. Each *Kid's Pack* sold during the promotion will include one of four specially illustrated collectable cups and one of four 16-page X-Men custom comics. A different cup and comic will be given out every two weeks.

Marvel has also designed a colorful X-Men place mat (featuring activities including the M.A.T. — Mutant Aptitude Test) and artwork for the special *Kid's Pack* personal pan pizza carton. All the premiums depict the X-Men using teamwork, through illustration and, in the case of the comics, through the storyline. Marvel has employed some of the the industry's foremost writers and artists to produce the X-Men items to create products that meet the standards of the monthly X-Men books sold in comic shops, bookstores, and at newsstands.

Marvel's **UNCANNY X-MEN**. With issues penciled by Andrew Wildman, Jim Craig, John Hebert, and Mike Harris, the series centers around the X-Men's Cerebro mutant hunting device. Cerebro is stricken by a computer virus, compromising its ability to track potential villains before they are recruited by the X-Men's greatest foe, Magneto. The X-Men pull together in an attempt to cure Cerebro, bring the villain who infected it to justice, and keep innocent mutants from Magneto's evil grip.

The custom-designed *Kid's Pack* personal pan pizza carton will feature artwork by British artist Phil Winslade the place mat features art by Joe Madureira and Richard Bennett. Artists Chris Bachalo, Lee Weeks, Andy Kubert, and Dwayne Turner provided illustrations for the beverage cups, each of which features an action-oriented rendering of the X-Men.

The comics offered to Pizza Hut *Kid's Pack* customers make up a four-issue series entitled written by Scott Lobdell, the popular writer of

The Marvel/Pizza Hut promotion expands on Tuesday evenings during the eight-week period, making dinner an X-Men pizza party for *Kid's Pack* customers at participating restaurants. Pizza Hut has established Tuesday evenings as "Kids' Night" and, for this promotion, the restaurants will be specially adorned with X-Men decorations on those evenings. In addition to the premiums offered with the *Kid's Packs*, customers will also receive one of four extra premiums, which include a "Color Your Own" comic, a game centered around the X-Men's Danger Room, the Mutant Mania Game, and an "Xavier's School for Gifted Youngsters" book cover.

Children can enjoy the "Color Your Own" comics and the book covers independently, but the Danger Room game and Mutant Mania require group participation, again emphasizing the benefits of teamwork.

During the promotion, some Pizza Huts will also distribute coupon books which will offer discounts on Pizza Hut food items and will familiarize customers with the X-Men 30 year history.

The entire campaign will be launched nationwide, and will be supported by television and print advertising, point-of-purchase signage, and by advertisements in Marvel Comics.

— Terry Bernot

COSMIC PRESTIDIGITATION

The live action movie adaptation of The World's Greatest Comics Magazine won't have the world's largest budget. In this summer of $80 million plus blockbusters, the money spent on *The Fantastic Four* seems, well. . .less than fantastic. But appearances can be deceiving.

To retain the rights it purchased several years ago, German company Neue Constantin Productions hooked up with Concorde Pictures, Roger Corman's low-budget movie factory, to quickly produce *The Fantastic Four* for a theatrical premiere scheduled in September, and possible home video release before the end of the year.

"The budget is a sticky thing," said producer Steve Rabiner, who oversaw 28 days of filming early this year at Concorde's Venice, CA, studio and several other Southern California locations. "I can say it will be less than $6 million."

Less than $6 million for a movie that spotlights The Fantastic Four's outer-space origin? Less than $6 million to have the FF use their full powers, including a flaming and flying Human Torch, a limb-stretching Mr. Fantastic, a wall-smashing Thing, and a disappearing Invisible Woman? Less than $6 million for a fight-to-the-finish with arch-nemesis Doctor Doom? As Ben Grimm might say, "wotta revoltin' development!"

The challenge was not lost on the cast and crew, who approached the film with a do-more-with-less attitude.

"The hardest thing in the world is to do a comic-book movie on a low budget," Jay Underwood, who played Johnny Storm/the Human Torch, said. "It seems almost absurd."

Absurd, maybe, but not impossible. *The Fantastic Four* figures to be Corman's most ambitious project to date. More than half of the movie's budget went to state-of-the-art special effects; up-and-coming director Oley Sassone handled the movie with the sensitivity of a Marvel fan, and the casting, although minus marquee names, was uncannily accurate. *The Fantastic Four* just might be the little movie Marvel fans have been waiting for. In fact, a Concorde representative said that a bigger-budgeted sequel now "is very likely."

"People are going to be pleasantly surprised, and that's what you try to do with a low-budget movie — exceed the audience's expectations," Alex Hyde-White, who played Reed Richards/Mr. Fantastic, said. "This movie has a built-in appeal, and I think we'll satisfy it."

The movie's story, by Craig Nevius, begins in 1983 with Reed Richards, Ben Grimm, and Victor Von Doom as students at Empire State University. Susan and Johnny Storm are children living at "Mrs. Storm's boarding school." Reed and Victor, both brilliant stu-

The making of the Fantastic Four movie

dents, are secretly trying to capture Colossus, a "mysterious cosmic energy source" that travels past the Earth in 10-year orbits. The equipment Reed and Victor have constructed cannot control Colossus, however, and an explosion seemingly kills Victor.

Flash forward 10 years to the present: Reed and Ben recruit the now-adult Susan and Johnny for a space flight in another attempt to capture Colossus. The difference this time is that Reed is using a massive diamond to filter the energy. Unfortunately for the foursome, the Jeweler — a Mole Man-like creature and leader of a band of New York's misfit outcasts — steals the diamond, replacing it with a phony. Colossus bombards Reed's shuttle, which cannot handle the energy because of the bogus gem, and the subsequent accident creates the Fantastic Four.

In a subplot, the Jeweler kidnaps Alicia Masters, a blind sculptor, to be his queen. The Thing tries to save her, but Victor Von Doom returns as the FF arch-foe Doctor Doom, taking both Alicia and the diamond to Latveria. Trying to tap into Colossus' energy stored in the members of the FF, Doom threatens New York City with destruction, setting up the final showdown.

Obviously, eye-popping visuals were necessary to produce a story of this scope, and the creators strove for a bigger movie look, maximizing lighting, camera angles, and cost-efficient sets and costumes. Second-unit director Scott Billups, a fix-up man on movies like *Terminator 2* and *Jurassic Park*, handled the film's 127 special effects with perhaps the most extensive use of the desk-top computer environment in film history. "It's going to be great," Billups said. "We're striving for three times the number of effects in *Terminator 2* for one-tenth of the budget."

"We're achieving something way beyond the budget," production designer Mick Strawn said, talking in the blue-lighted set for the Baxter Building laboratory.

The costumes, designed by Reve Richards, accurately depict the FF's blue fighting togs. Make-up wizards from Optic Nerve were called in to create suits for the Thing and Doom — both dominating figures on the screen.

So, *The Fantastic Four* figures to have its share of whistles and bells. But will the characters be true to the comics? "We tried to cast the characters like the comic-book characters in terms of personality and appearance," Glenn Garland, the film's editor, said. "Oley (Sassone, the director) added some comedic moments. He's staying away from camp, but using playful humor. The actors are all adding their own nice touches. It's a very human movie."

In addition to Hyde-White as Reed and Underwood as Johnny, *The Fantastic Four* stars Rebecca Staab as Susan, Michael Bailey Smith as Ben, Carl Ciarfalio as the Thing, Joseph Culp as Doom, Ian Trigger as the Jeweler, and Kat Green as Alicia. "The chemistry was instant with the other actors," Staab, a dead-ringer for Susan who has guest-starred on TV shows like *Cheers* and *Beverly Hills 90210*, said. "The relationships were similar to what we had in the movie. Jay became like a brother and Alex was the leader. It was so cool."

Staab's character develops the most, going from a 12-year-old girl smitten with Reed to a woman who designs the FF's uniforms, giving the team its identity. Ultimately she marries Reed in a scene directly borrowed from the comics. "She's wholesome, intelligent, well-balanced, and a bit sheltered. She definitely matures, and her fantasy with Reed becomes reality," Staab said.

Ciarfalio, a veteran stunt man/actor, has appeared in more than 100 movies and television series, including *The Incredible Hulk*, but he's never been in anything like this. That's because he's never been any Thing like this. Made of foam latex from a body cast, the Thing suit Ciarfalio wore had separate body, feet, hand, and head units. The head had 13 "servos," little motors that enabled the lips and eyebrows to move via three remote controls.

"It's as good as it can be, since it's made for me," Ciarfalio said while in outfit. "But if there were a million dollars on the ground, I couldn't [bend to] pick it up."

On the set, Ciarfalio wore the Thing head only when necessary, and constantly had air fanned into the stifling suit. At times, other actors had to speak their lines loudly so Ciarfalio could hear them through the head.

While Ciarfalio was literally into the Thing, Smith, who voiced over Ciarfalio's acting, was figuratively into the character. "It's clobberin' time!" the former football player bellowed, popping the biceps from his 6-foot-4, 230-pound frame out of his *Dallas Cowboys* T-shirt. "I'm so much like Ben it's not funny. I can't tell you how many people have told me that."

Like Ben Grimm, Smith is more than a big lug. He was a paratrooper in the Air Force and earned a degree in computer-aided design. *The Fantastic Four* is his first leading role after several parts as hair-slicked heavies. "It's a big responsibility to play Ben Grimm and I know it," Smith said. "He's a very complex character, more complex than any of them. He's got great power but he's also very vulnerable."

Underwood, who dyed his hair blonde for the role, was familiar with this genre, starring in *The Boy Who Could Fly* and the three *Not Quite Human* movies for Disney and appearing as the Kryptonite Kid on the *Superboy* television series. "Johnny's the All-American kid," Underwood said. "He's into cars and having fun, and has that certain energy that is undeniable. He tends to go head first into things."

The Human Torch's flames were done with puppets and computerized effects. Underwood never touched fire, but studied FF comics to get the feel for the Torch's motions. "In one of the panels you could see where he would put his hands together to generate a more intense flame," Underwood said. "I tried to borrow that."

Hyde-White, who carried a copy of the **FANTASTIC FOUR #366** and the **OFFICIAL GUIDE TO THE MARVEL UNIVERSE** with his script, might be the most familiar face in the cast. He played young Sean Connery in *Indiana Jones and the Last Crusade* and also appeared in *Pretty Woman*. He even had a brief part in the second made-for-TV *Captain America* movie in the late 1970s.

He was so into the role of Reed that Hyde-White read *The Tao of Physics* by Fritof Capra, a book which parallels ancient Eastern philosophy with modern quantum physics, because he thought the brainy Reed would like it. "I've even developed a taste for decaf cappuccino with cinnamon, which is, of course, Reed's favorite beverage," Hyde-White said with a grin.

Super-human feats were more of a stretch. Elongating Hyde-White's arm, for instance, required a three-step process, using Hyde-White's natural arm, a hydraulic arm, and then computer effects. "I've seen a test of it, and it's fine as frog hair. It's pretty cool," Hyde-White said. He commented that Joseph Culp "is a great villain as Doctor Doom." Ironically, the two adversaries are sons of actors. Hyde-White is the son of late British star Wilfrid Hyde-White; Culp is the son of Robert Culp from *I Spy* and *Greatest American Hero*.

Although *The Fantastic Four* had no direct Marvel involvement — probably the last time for a Marvel-based movie — Stan Lee did visit the set. "He's a neat guy and seemed genuinely excited," said Underwood. So, while movie-goers simply await a satisfying Marvel movie, Hyde-White and the rest of *The Fantastic Four* cast already anticipate a sequel. Leave it to the guy who plays Reed Richards to sum up the hopes for *The Fantastic Four*:

"I hope Stan's proud of us."

— Rob Allstetter

FRANTIC IMAGINATION

the timely career of Alex Schomburg

Alex Schomburg woke up in an Oregon hospital bed one night last summer, so wrapped up in a dream that he was convinced someone had slipped a bomb inside the building. He could see the bomb sitting somewhere on the 5th floor, and he knew just who'd placed it there.

The Nazis? "No," Schomburg said with a wry smile, "the delivery men. They brought the bomb in inside a candy box." So strong was the ticking in his sleepy ears that Schomburg reached for the phone by his bed and tried to dial 9-1-1. Only because his finger missed the "9" was the hospital spared a surprise visit from one of the artist's old friends: Captain America, Bucky, or the Human Torch.

At the age of 87, Schomburg has a sore back and bad hands, but his imagination is still going strong. That restless, frantic imagination produced more than 500 of the most famous covers during the Golden Age of comics books, an output which qualifies Schomburg as one of the greatest cover artists in comic-book history.

A pulp magazine and film-trailer artist during the 1930s, Schomburg began free-lancing for Timely Comics — the predecessor of Marvel Comics — in 1939. His first cover for Timely was *Daring Mystery* #1 (January 1940). Before World War II ended, Schomburg would draw 200 more for Timely.

His covers for comics such as *Captain America*, *Marvel Mystery*, *Sub-Mariner*, and *The Human Torch*, were invitations no kid could refuse. Schomburg could pack more action, more heroes, and more of the horror of war into a 7-by-10-inch frame than anyone around. To avoid confusion, he would carefully label the Japanese suicide squadron, the Nazi stronghold. . .and the bomb in the candy box.

Schomburg's editors at Timely (and, later, at Standard Magazines) rarely gave him cover ideas. "I'd just get a phone call, saying, 'We need a Captain America,'" Schomburg said. The inspiration for the undersea invasion of New York (Marvel Mystery #36), the demolition of the Ruhr Dam, and the intricate villains' torture chambers — usually with a beautiful woman in deathly peril — were his own alone.

Where would he get his ideas? "Nightmares," Schomburg revealed. "Those were the war years. I had a green light on all those things. Al and Martin Goodman just used to tell me to make the Japs ugly and the Nazis look like punks." When the war ended, Schomburg turned to science-fiction illustration for the pulp magazines and Standard Comics titles like *Exciting*, *Startling*, and *Wonder Comics*.

But in 1954, the artist moved from New York to Spokane, WA, without leaving a forwarding address. If he lost the nightmares, he didn't find happy trails. To support his family, Schomburg spent years painting real-estate signs, drawing color-by-number sketches, or building donation-box chimneys for the Volunteers of America.

"That's when people thought I was dead," Schomburg said.

He wasn't dead, just missing in action. In the '70s, comics and science-fiction fandom finally tracked Schomburg down. His health had deteriorated by then, but his reputation had flourished. Marvel Editor Roy Thomas commissioned a new cover for the *Invaders Annual*, starring Schomburg's old friends Captain America, the Torch, and Namor, Bob Overstreet bought a cover featuring those heroes for *The Overstreet Comic Book Price Guide*, and in 1991 Whitman (WA) College hosted a gallery showing of his art. Re-creations of his Timely covers — Schomburg has painted more than 60 — sell for thousands of dollars at auction.

And Schomburg's imagination — which brought color and fury to the Golden Age of comics — still adds excitement to his golden years.

WHAD DA YA THINK

LETTERS

Send your letters to: **MARVEL AGE MAGAZINE**, c/o Marvel Comics Group, 387 Park Avenue South, New York, NY 10016. Attention, correspondents: All letters to be considered for publication must include your complete name and address, though we will gladly withhold that info on request!

The votes are in and the people have spoken! By a near-unanimous majority, you voted (fanfare, please) to keep giving this column a nifty new title every single month!

And *whaddaya think* — we've decided to kick things off with a title that comes to us straight from Seth Dellinger of Newville, PA. Thanks, Seth! As for the rest of you, send those titles on in! After all, if every person out there sent just one, we'd be swimming in titles till we're old and gray.

Photo by Christopher Ebel

On a recent visit to New York, Alex Hyde-White (the actor portraying Reed Richards in the upcoming *Fantastic Four* feature film) and his son Garrick were treated to a deluxe tour of the Mighty Marvel Comics offices.

Dear **MARVEL AGE**,

I am a faithful Marvel reader. I currently subscribe to four of your books (and I am about to subscribe to my fifth). One of the books that I subscribe to is **THE X-MEN**. During the "X-Cutioner's Song" crossover, the issues I received did not come with their trading cards bagged inside.

I felt ripped off, if you will. I feel that those people who subscribe have as much of a right to these peripheral items as the newsstand buyers do. Does Marvel have a policy against sending issues with separately bagged items to subscribers? Even if there was a chance of the cards being bent, I feel that readers would rather take that chance. If it did not work out, the reader could buy the bagged copy off the newsstand.

I thank you for taking the time to read this letter. I hope you think about my suggestion. So until Captain Marvel comes back as four different people, make mine Marvel!

Branden Boetticher
Route 1, Box 228
Flemington, WV 26347

Sorry about the trouble, Branden. You are indeed correct that trading cards were not included with subscription copies of the "X-Cutioner's Song" crossover. According to Kathy Beekman, who heads up our Subscriptions Department, the postage for our subscription copies is covered by a second class mailing permit. That permit didn't allow us to include premiums (like trading cards) with the comic books.

***However*, the folks in Subscrip-**

tions agree that the arrangement hasn't really been fair to their subscribers. As a result, they've been looking into alternatives, and we're happy to say that they've recently changed Marvel's arrangement with the Post Office. Even though it means that Marvel will be spending more on postage, subscription copies will now include any and all relevant premiums, without costing subscribers a single extra penny.

Speaking of special premiums, it's time for our premium, grade-A LETTER OF THE MONTH! Once again, we've dug deep into our sacks of mail to come up with a letter that we think will be of particular interest to Marvelites hither and yon.

A few months back, Mark Gruenwald explained his views about using Thor and other mythological gods in comic books. This month, one of our correspondents responds with a few views of his own. . .

Photo by Christopher Ebel

During his visit to the Marvel offices, Alex Hyde-White ("Mr Fantastic" in the upcoming *Fantastic Four* movie) met Senior Editor Ralph Macchio, who guides the FF through their destinies every month.

Dear Mark,

In regard to your "Remarks" in **MARVEL AGE #123**, I agree with you wholeheartedly. I'm a 28-year-old Christian and I agree that, when it comes to the subject of gods versus God, people should either stay away from fiction or at least be selective about what they read. I like Thor, Firelord, and other such beings. I've always viewed them as aliens, not the God. I feel others should do the same. As a matter of fact, I'd like to see Gilgamesh (the Forgotten One) brought back. I enjoyed him in the Avengers.

Anyway, as for the treatment of gods and even the supernatural, being a loyal Marvel reader and collector of twelve titles monthly, I also know what books to avoid because of subject matter. In all fairness, though, I feel that Marvel should try to keep demons and Mephisto out of mainline books like **SPIDER-MAN**, and rather stick to **GHOST RIDER** and others.

Well, anyway, now that you've aired your beef over the subject of gods, what do you have to say about sex and politics?

Kevin Skaggs
(Address withheld by request)

Gee, Kevin, if Mark told you about sex and politics here, what would he use for future "Mark's Remarks"? Seriously, though, thanks for sharing your perspective. Of course, you already know what Mark's thoughts on the subject are. Still, you raise some weighty issues — so much so that Consulting Editor Sholly Fisch, the guy who writes this column, is going to make the remarkably rare move of stepping out to make a couple of personal comments:

You see [Sholly notes], I'm an Orthodox Jew who grew up reading comics since the age of five. My personal take on characters such as Thor and Hercules is much the same as Kevin's, but I want to bring up a different aspect of the issue.

Back when I first got into comics, there were no super heroes who were identifiably Jewish. None. Zilch. Nada. Now, that didn't bother me terribly, because I never really thought about it. Pretty much every super hero was a WASP (as were most of the characters on TV, etc.), so I just took it as a given. Over the years, I developed a soft spot for the Christmas stories that

THE BOSSMEN by RICK PARKER

TOM, SOME FREELANCERS SENT YOU A PRESENT!
...A BOX OF FINE IMPORTED CUBAN CIGARS!
EH! LIGHT ONE UP FOR ME AN' LET'S TRY 'EM..
B-BUT, TOM.. I-I DON'T EVEN SMOKE...
EH!! WHO'S DA BOSS HERE!!
HMMM... YOU KNOW, THIS REALLY ISN'T SO BAD..
BLAM
...EH, YOU DON'T LOOK SO HOT...IT'S A QUARTER TA FIVE..TAKE THE REST O' TH' DAY OFF..

Photo by Christopher Ebel

Marvel Art Director and classic *Amazing Spider-Man* artist John Romita was one of the luminaries who greeted actor Alex Hyde-White and his son Garrick on their recent visit to the Marvel Comics offices in New York City.

Marvel and DC would publish; the stories were generally warm, upbeat, and a change of pace from the usual. The fact that they often had a Christian slant didn't change the things that I liked about them. I never felt that Christmas stories should be kept out of comics, just as I never felt that Thor or Hercules should. In the years since then, I've written Christmas, Chanuka, and non-denominational "holiday" stories of my own. (I think Editor Renee Witterstaetter deserves a lot of credit for making sure that WHAT THE—!? and the MARVEL HOLIDAY SPECIAL always include Chanuka as well as Christmas stories.)

I was never bothered by seeing facets of other religions in comics. I'm glad that there are now super heroes who are identified as Jewish (such as Shadowcat and Moon Knight), but I certainly don't think that Judaism should be the only religion represented. And by the same token, I wouldn't want to see us return to a time when every character was Christian. A good story with positive values is a good story with positive values, plain and simple.

Dear **MARVEL AGE**,

I love comic books. I just started collecting them and I only have a few.

The reason I started collecting comics is because of my cousin. He is a really big fan of Marvel Comics. He showed me his comics and I read one. It really fascinated me. I loved them — the pictures, words, actions, everything! That is how I started, and I only collect Marvel Comics.

So, anyway, the way I picked up **MARVEL AGE** is that I was browsing through a comic book rack, looking for a comic book to read. I was with my cousin and my twin sister at the time, and my cousin picked up this particular comic book that said **MARVEL AGE** across the top of it. I looked at it and saw the cover had a close-up of Wolverine (a favorite of mine) on it. I looked in it and could tell I wanted it just for the illustrations. Besides, if I wanted it (which I did), I had to get it fast because it was the only one left.

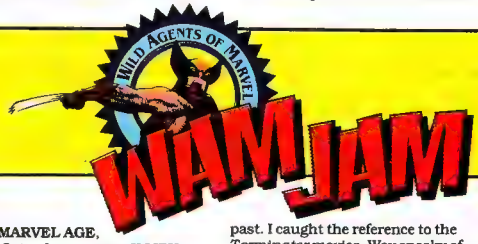
I read it, I loved it, I read it all! When I got to the back, I saw you could write and get your letter in **MARVEL AGE MAGAZINE**. I thought of what a wonderful chance it was to get my letter printed by my favorite comic book makers, so I wrote.

My spelling might not be correct, but I hope you know what I said.

Leora L. Kenny
193 Towle Farm Rd.
Hamton, NH 03842

Thanks for writing, Leora! Glad to have you aboard. We hope you'll keep reading — not just comics, but other books and magazines as well — and that you'll keep writing letters, too. Reading and writing can be great ways to learn — and great fun to boot!

Before we wrap things up for another month, we'd better take a minute to read a top secret missive, written by yet another shadowy Wild Agent of Marvel in our monthly. . .



And remember: If you want to take part in a future WAM Jam yourself, all you have to do is write to us on official WAM stationery or include your WAM I.D. number in your letter. It's as easy as falling off a log, and probably a lot less painful.

Dear **MARVEL AGE**,

Re: Saturday morning **X-MEN**.

I just finished watching part one of "Days of Future Past!" I just couldn't contain my most esteemed excitement on seeing a new version of a classic X-tale, and I had to drop a line! I simply loved how you incorporated the appearance of the mondo-way-cool Bishop in this version, not to mention Nimrod. It was way cool how some of the recent events in the X-books were being mixed with some of the X-Men's (should we say "alternate future"?) past. I caught the reference to the *Terminator* movies. Way sneaky of you, wasn't it? I feel like I was watching a What If!

So with this adieu, I say keep up the most excellent work and definitely make mine Marvel! Excelsior!

Tania Gray
2150 Abbott St.
Oxnard, CA 93033

It seems you're not the only one who likes the X-MEN animated series, Tania. The series has been one of the definite hits of the season! X-MEN Editor Bob Harras tells us that the folks at Fox have been so happy with the series that they've not only renewed it for another season, but they've expanded the number of episodes in October. For details, check out the article in the X-MEN ANNIVERSARY MAGAZINE, on sale now!

And that'll wrap it up for another month. We're off to make popcorn and circle the appropriate pages in our *TV Guide*. See ya next time.

checklist

AUGUST

PREMIERES

DARK GUARD #1 2.95
This UK title premieres with a foil-stamped cover.

GENE DOGS #1 (of 4) 2.75
A new super hero team and four trading cards.

GENETIX #1 (of 6) 2.75
Another UK premiere and four trading cards.

GUN RUNNER #1 (of 6) 2.75
Wraparound cover and four trading cards.

PSYCHONAUTS #1 (of 4) 4.95
The first England, US, Japan comic book collaboration.

SAINT SINNER #1 2.50
Razorline's latest with a prismatic foil cover.

STRANGE COMBAT TALES #1 2.50
Did the Germans use zombie soldiers in WWI?

WOLVERINE & PUNISHER: DAMAGING EVIDENCE #1 (of 3) 2.50
The Punisher runs amok. Wolvie decides to stop him.

X-MEN 2099 #1 1.25
Meet the mutants of tomorrow in this foil-covered premiere.

GUEST APPEARANCES

AMAZING SPIDER-MAN #382 1.25
The Hulk. Doc Samson

BLACK AXE #7 1.75
Black Panther

CYBERSPACE 3000 #4 1.75
Silver Surfer

DARK ANGEL #15 1.75
Death's Head II

DEATH^3 #2 (of 4) 1.75
Ghost Rider, Iron Man & the Thing

G.I. JOE #141 1.25
Transformers: Generation 2

IMMORTALIS #2 (of 4) 1.95
Dr. Strange

THE INCOMPLETE DEATH'S HEAD #10 (of 12) 1.75
Fantastic Four

KILLPOWER: THE EARLY YEARS #3 (of 4) 1.75
Punisher & Genetix

METEOR MAN #3 (of 6) 1.25
Spider-Man

MIDNIGHT SONS UNLIMITED #3 3.95
Spider-Man

MORBIUS #14 1.75
Werewolf by Night

QUASAR #51 1.25
Squadron Supreme

SUPER SOLDIERS #7 1.75
X-Men

THOR CORPS #2 (of 4) 1.75
Franklin Richards & Machine Man 2020

First Week

2099 UNLIMITED #2 3.95
Featuring the return of Hulk 2099.

THE AIRTIGHT GARAGE #4 (of 4) 2.50
Prisoners of the Bakalites.

AVENGERS WEST COAST #99 1.25

CABLE #6 2.00

CAGE #19 1.25

CAPTAIN AMERICA #420 1.25

CHILDREN OF THE VOYAGER #2(of 4) 1.95
Sam seeks the aid of a witch to escape the Voyager.

DANCES WITH DEMONS #2 (of 4) 1.95

DAREDEVIL #321 2.00

DARK GUARD #1 2.95

DARKHAWK #32 1.25
The return of a *new* Savage Steel.

GREATEST BATTLES OF THE AVENGERS TPB 15.95

GROO THE WANDERER #105 2.25

GUN RUNNER #1 (of 6) 2.75

KILLPOWER: THE EARLY YEARS #3 (of 4) 1.75

MARVEL COMICS PRESENTS #138 1.50
Ghost Rider, Spellbound, Excalibur &Wolverine.

MARVEL MILESTONE:

X-MEN #9 2.95

NAMOR #43 1.25

NIGHTSTALKERS #12 1.75
Aftermath of the "Midnight Massacre."

NOMAD #18 1.75
"The Faustus Affair" part 1.

ORIGINAL GHOST RIDER #16 1.75

REN & STIMPY #11 1.75
Ren takes stress management.

SAINT SINNER #1 2.50

SCREWTAPE LETTERS TPB 9.99

SHE-HULK #56 1.75
"To Die and Live in L.A." part 5 (of 6).

SILVER SURFER ANNUAL #6 2.95

SPIDER-MAN 2099 #12 1.25
Who is . . . Thanatos?

SPIDER-MAN CLASSIC #7 1.25

THOR CORPS #2 (of 4) 1.75

THUNDERSTRIKE #1 2.95

UNCANNY X-MEN #305 1.25
Prof. X organizes the Worldwide Mutant Underground.

WARLOCK CHRONICLES #4 2.00

WEB OF SPIDER-MAN #105 1.25

Second Week

ALPHA FLIGHT #125 1.75

AMAZING SPIDER-MAN #382 1.25

BARBIE #34 1.25

DARKHOLD #13 1.75
Vicki receives a page of the Darkhold.

GHOST RIDER #42 1.75
"Road to Vengeance: The Missing Link" part 3 (of 6).

GROO: FESTIVAL TPB #6 10.95

GUARDIANS OF THE GALAXY #41 1.25
The Guardians take on the Inhumans.

HYPERKIND #2 1.75

LETHAL FOES OF SPIDER-MAN #2 (of 4) 1.75

MARVEL MILESTONE: AVENGERS #16 2.95

MARVEL SUPER HEROES SPECIAL #15 2.75
80-pages of Thor, Iron Man & Volstagg.

MORBIUS REVISITED #3 (of 5) 1.95
Morbius must join forces with his arch-enemy, Simon Stroud.

NIGHT THRASHER #3 1.75
Thrash travels to Madripoor and confronts Aardwolf

PSYCHONAUTS #1 4.95

PUNISHER WAR ZONE #20 1.75

QUASAR #51 1.25

RAVAGE 2099 #11 1.25
Ravage's family turns against him.

SABRETOOTH #3 (of 4) 2.95

SAVAGE SWORD OF CONAN #214 2.25
King Conan begins.

SECRET DEFENDERS #8 1.75
Dr. Strange, Spidey, Cap, and Scarlet Witch battle Xandu.

SILVER SABLE #17 1.25

SLEEPWALKER #29 1.25
Rick Sheridan returns from the dead.

WILD THING #7 1.75
Nikki falls prey to an illegal VR program.

WOLVERINE #74 1.75

WONDER MAN #26 1.25
Wondy journeys to Asgard.

X-FACTOR #95 1.25
Random is ordered to assassinate Polaris.

X-MEN ADVENTURES #12 1.25
Rogue battles Apocalypse.

X-MEN ANNUAL #2 2.95

Third Week

AVENGERS #367 1.25
The Sersi, Crystal, Black Night love triangle comes to a climax.

BLOODSEED #2 (of 4) 1.95

CONAN #273 1.25
Conan battles the Slug Lord of the Purple Lotus

CONAN SAGA #79 2.25

CYBERSPACE 3000 #4 1.75

DARK ANGEL #15 1.75

DEADPOOL #3 (of 4) 2.00
Deadpool vs. the Executive Elite.

DEATH^3 #2 (of 4) 1.75

DOCTOR WHO #201 4.95

DOOM 2099 #10 1.25
Strange message from a space station.

ECTOKID #2 1.75
Dex learns the secret of his origin.

EXCALIBUR #70 1.75

GENE DOGS #1 (OF 4) 2.75

G.I. JOE #141 1.25

INCREDIBLE HULK #410 1.25

MAD DOG #6 1.25

MARVEL AGE #129 1.25
An X-Men/Avengers crossover poster by Liam Sharp & Mark Farmer

MARVEL COMICS PRESENTS #139 1.50

MARVEL TALES #278 1.25

MIDNIGHT SONS UNLIMITED #3 3.95
Art by John Romita Jr., Javier Saltares & Doug Braithwaite

MORBIUS #14 1.75

PUNISHER #83 1.25
"Firefight" part 2 (of 3).

PUNISHER ANNUAL #6 2.95

SPIDER-MAN #39 1.75

SPYKE #4 (of 4) 1.95
Spyke fights an invasion of extra-dimensional baddies.

SUPER SOLDIERS #7 1.75

WARLOCK & THE INFINITY WATCH #21 1.75

WARWORLD #1 3.95

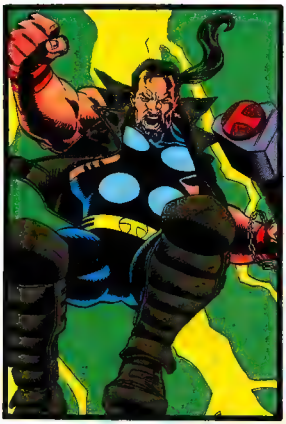
WHAT IF #54 1.25
"What if Death's Head II hadn't killed Death's Head?"

WOLVERINE &PUNISHER: DAMAGING EVIDENCE #1 (of 4) 2.00

X-MEN #25 3.50

X-MEN 2099 #1 1.75

X-MEN POSTER MAGAZINE #2 4.95



INFINITY CRUSADE CROSSOVERS

ALPHA FLIGHT #125 1.75
Shaman & the team journey to the land of the dead.

DEATHLOK #28 1.75
Deathlok battles Timestream's chrono-forces.

INFINITY CRUSADE #5 (of 6) 2.50
Thanos prepares to attack the Goddess's planet.

SILVER SABLE #17 1.25
Sable & the New Outlaws battle evil mutants in Somalia.

SILVER SURFER #85 1.25
The Surfer battles the converted Wonder Man & Storm.

THOR #467 1.25
Thor encounters the mysterious Valkyrie.

WARLOCK & THE INFINITY WATCH #21 1.75
A converted Thor battles Drax.

WARLOCK CHRONICLES #4 2.00
Warlock seeks the help of Magus to defeat the Goddess.

WEB OF SPIDER-MAN #105 1.25
Spidey battles in the bizarre psychic plane against Archangel.

AUGUST SPOTLIGHT

CAPTAIN AMERICA "DIRTBAG SPECIAL"#420 2.95
The "Faustus Affair" part 2 with a copy of *Dirt* magazine.

DAREDEVIL #321 2.00
Featuring a glow-in-the-dark cover.

DAREDEVIL: THE MAN WITHOUT FEAR #1 (of 5) 1.95
Written by Frank Miller and penciled by John Romita Jr.

GREATEST BATTLES OF THE AVENGERS TPB 15.95
A 160-page collection of six classic Avengers bouts.

GROO: FESTIVAL TPB #6 10.95
Re-presents GROO THE WANDERER #21-24.

MARVEL MILESTONE: AVENGERS #16 2.95
Glossy re-presentation of the Avengers classic.

MARVEL MILESTONE: X-MEN #9 2.95
The first clash between the X-Men and Avengers.

NIGHTSTALKERS #12 1.75
Celebrating the first anniversary with a gold cover.

NEW WARRIORS #40 1.25
A gold foil cover with Firelord, Air Walker & Super Nova.

PUNISHER BACK TO SCHOOL SPECIAL #2 2.95
Frank takes on a steroid-pushing gym owner.

SCREWTAPE LETTERS TPB 9.99
A 96-page adaptation of the ironic work by C.S. Lewis.

SILVER SURFER "DIRTBAG SPECIAL" #85 2.95
Polybagged with a copy of *Dirt* magazine.

X-MEN #25 3.50
A wraparound hologram cover!

X-MEN POSTER MAGAZINE #2 4.95
32-pages of art by Jim Lee, Mark Texeira, Greg Capullo & John Byrne.

X-MEN MASTERWORKS TPB VOL 1 12.95
A 128 page trade paperback: the first tales of the "New" X-Men.

Fourth Week

AKIRA #37 5.95
A 96-page conclusion to the epic series.

AVENGERS: TERMINATRIX OBJECTIVE #2 (of 4) 2.50

BLACK AXE #7 1.75

DAREDEVIL: THE MAN WITHOUT FEAR #1 (of 5) 2.95

DEATH'S HEAD II #11 1.95
DH seeks out his creator, the mad Dr. Necker.

DEATHLOK #28 1.75

DEATHLOK ANNUAL #2 2.95

DOCTOR WHO CLASSIC COMICS #10 4.95

FEUD #4 (of 4) 1.95
War rages between Stokers & Skids.

GENETIX #1 (of 6) 2.75

HELLSTORM #7 2.00
Hellstorm helps an abused child.

HOKUM & HEX #2 1.75
Trip faces his deadliest foe yet—the Analyzer.

IMMORTALIS #2 (of 4) 1.95

THE INCOMPLETE DEATH'S HEAD #10 (of 12) 1.75

INFINITY CRUSADE #5 (of 6) 2.50

MARVEL SPOTLIGHT SEPTEMBER 1993 1.95
Marvel's September offerings.

METEOR MAN #3 (of 6) 1.25

NEW WARRIORS #40 1.25

PUNISHER 2099 #9 1.25
Jake's new love comes to a devastating end.

PUNISHER BACK TO SCHOOL SPECIAL #2 2.95

SPECTACULAR SPIDER-MAN #205 1.25

STRANGE COMBAT TALES #1 2.50

WILLIAM SHATNER'S TEK WORLD #14 1.75
Beginning the adaptation of *Tek Lords*.

X-FORCE #27 1.25

X-MEN MASTERWORKS TPB VOL. 1 12.95

Fifth Week

BARBIE FASHION #34 1.25

DR. STRANGE #58 1.75
Strange attempts to restore the cosmic balance.

FANTASTIC FOUR #381 1.25
The FF form an uneasy alliance with Dr. Doom.

GHOST RIDER & BLAZE: SPIRITS OF VENGEANCE #15 1.75
"Road to Vengeance: The Missing Link" part 4 (of 6).

IRON MAN #297 1.25

LAW DOG #6 1.95
Lawdog is attacked by the demented Dr. Freen & the Cleanies.

MARVEL COMICS PRESENTS #140 1.50
Wolverine, Ghost Rider and Captain Universe.

MARVEL UNIVERSE HANDBOOK #35 4.95
Bios of Spider-Man 2099, Omega Red, Hellstorm & the Beyonder.

MOON KNIGHT #55 1.75
MK faces the savage Sunstreak.

PUNISHER WAR JOURNAL #59 1.75
"The House That Hate Built" part 1.

SILVER SURFER #85 1.25

THOR #467 1.25

VENOM & THE PUNISHER: FUNERAL PYRE #3 (of 3) 2.95
Venom & the Punisher's alliance disolves.

X-MEN CLASSIC #88 1.25
The first appearance of Forge.

X-FORCE ANNUAL #2 2.95

ANNUALS

DEATHLOK ANNUAL #2 2.95
Introducing the high-tech mercenary, Tracer

SILVER SURFER ANNUAL #6 2.95
Introducing Legacy

X-FORCE ANNUAL #2 2.95
Featuring new mutant X-treme

X-MEN ANNUAL #2 2.95
Meet the mysterious mutant Empyrean

AUGUST

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	HAPPY BIRTHDAY JESUS (WHITEY) GONZALEZ LIZ BURKE 2	3	KEVIN TANG SUE ANNE FARREN MARGARET BOWSER 4	BRUCE COSTA 5	URSULA WARD 6	MARK BAGLEY 7
	DWAYNE TURNER BOB McLEOD 9	CHRISTIE SCHEELE KEVIN KOBASIC 10	11		JIM MOONEY BRET BLEVINS 13	JOHN COSTANZA JIM PALMIOTTI MICHAEL REVELS 14
TAMARA BROWN 15	JOEY CAVALIERI 16	JOHN ROMITA, JR. JOE CALAMARI 17	SANTIAGO OLIVERAS SKIP DIETZ 18	GEORGE ROUSSOS 19	DANA MORESHEAD 20	MARIE SEVERIN DARLENE DUKE-BAILEY 21
LLOYD FORTUNE KATHY BEEKMAN 22	TERRY AUSTIN 23	24	DIANE RIVERA GLENN GREENBERG 25	BILL WYLIE VIVIAN O'BRIEN	MARIANO NICIEZA 28	JACK KIRBY
VIRGINIA SARAYA 29	RICK PARKER 30	HECTOR COLLAZO FREEDA RUSSELL 31				

MARVEL Age 128
APPROVED BY THE COMICS CODE AUTHORITY
SEPTEMBER 1993
$1.00 US $1.25 CAN 80p UK
SUPER HERO® STYLE: The best-dressed for the '90s
Exclusive HUNT FOR MAGNETO™ playing card!
X-MEN to go: Mutants invade the pizza world
FANTASTIC FILM: The World's Greatest Comics Magazine — big screen!
SACHS & VIOLENS: Peter David on his move to EPIC Comics
DIRECT EDITION

Nick Fury

CARD 11

IF ALL THE WORLD'S A STAGE, I'M WAITING FOR MY BLASTED CUE. A BLOW-UP 'TWEEN MAGNETO, THE X-MEN AND THE ACOLYTES DIDN'T SEEM TO BE ANYTHING I'D HAVE TO GET INTO. I STARTED OUT JUST KEEPIN' AN EYE ON THIS DEVELOPIN' SITUATION. BUT TOO MANY OF THE TOO FEW FRIENDS I GOT ARE GETTING SUCKED IN FOR ME TO JUST SIT AN' TWIDDLE MY THUMBS.

IF I'M RIGHT, AND THIS THING EXPLODES, I GOT AN UNCLE WHO'S COUNTIN' ON ME KNOWIN' WHICH WAY'S UP. BUT IT JUST DON'T FEEL RIGHT SPYIN' ON MY FRIENDS.

M.A.X

TM and © 1993 Marvel Entertainment Group, Inc. All rights reserved.

WIN GREAT PRIZES!

YO
SEG
AN
WH
"TH
MA

SPO

LOOK INSIDE FOR DETAILS!

GE

U CAN WIN GREAT
GA VIDEO GAMES
D OTHER PRIZES
IEN YOU ENTER
IE HUNT FOR
GNETO" CONTEST!

NSORED BY MARVEL COMICS

SEGA
ENESIS
T CARTRIDGE

THREE WAYS TO WIN!

1. Scratch off Captain America and win a limited edition 5 card trading card set! Find Magneto and win an uncut anniversary card sheet!

2. Solve the clue below. 1000 people who answer correctly will win the Limited edition 5 card trading card set!

3. Send in your name and address to Marvel. If we draw your name, you're a grand prize winner.

GRAND PRIZE DRAWING:

1ST PLACE: Complete set of X-Men and Avengers #1's (Uncanny X-Men #1, X-Men #1, X-Force #1, X-Factor #1, Excalibur #1, Wolverine #1, Cable #1, Avengers #1, Avengers West Coast #1, Capt. America #100) plus framed original art from 5 cards in Anniversary Trading Card Set.

2ND PLACE: Choice of an X-Men or Avengers full size arcade video game plus a signed uncut card sheet.

3RD PLACE: X-Men animation jacket plus a signed uncut card sheet.

4TH PLACE: 15 Sega™ Genesis™ hardware units.

5TH PLACE: 10 Sega™ Genesis™ X-Men video games.

6TH PLACE: 1,000 Polygram™ X-Men videos.

All entries must be received by August 31, 1993. Limit one entry per envelope. No purchase necessary. Contest open to US residents only, except employees of MARVEL ENTERTAINMENT GROUP, POLYGRAM VIDEO, SEGA ENTERPRISES LIMITED, any affiliated companies, promotional and advertising agencies and their families are not eligible. All entrants grant to the sponsors permission to use their name and likeness in advertising and promotion for the contest. Winners will be chosen by random drawing on or about September 15, 1993, and will be notified by telephone and/or mail. List of winners and complete contest rules available by sending self-addressed, stamped envelope to "Hunt For Magneto Contest", c/o Marvel Comics, 387 Park Ave. South, New York, NY 10016 before October 15, 1993. Winners shall be responsible for all applicable taxes. Void where prohibited by law. Contest sponsored by MARVEL ENTERTAINMENT GROUP, INC. and SEGA ENTERPRISES LIMITED.

TM & © 1993 Marvel Entertainment Group, Inc. All rights reserved.